

chance, at a time when musical taste in France was at a low ebb, to praise the beautiful and to condemn the shallow, the trivial and the dull.

Berlioz clearly relished the power his job gave him, and when he finally announced his resignation from the *Journal des Débats*, he rejoined of the fallen expressions on the faces of his authors — "they have washed their bribes," he cried, "they are swindled." Though he complained about time-serving, at the end of his career he could honestly boast that he had never used his position to serve his own ends, and that he had never praised an undeserving friend, or failed to praise a meritorious enemy.

To read Berlioz is to read a born writer. His letters, even the most casual and hasty ones, show the same clarity and intensity of expression, the same imaginative turn of thought and instinct for the dramatic, as his more polished literary products. He could not write dull prose any more than he could write dull music. His earliest interests were literary ones, and they stayed with him all his life, inspiring his music and his prose alike.

André Hallays claimed in 1900 that "Berlioz's essays are constructed like symphonies, with changes of rhythm, repetitions and cadences," and that "looking at a page of Berlioz you can almost say: *allegro*, *andante*, and *scherzo*." This is, perhaps, ever so slightly fanciful. But in an age that liked its music to be literary and its prose to be musical, verbal expression was a natural complement to Berlioz's musical creation.

What was remarkable about Berlioz's literary talent was not that it should have had it but that it should have exercised it in public as he did. We can think of other composers before him who have had a similar gift for expressing themselves in words—Mozart is the supreme example. But Mozart wrote or spoke in private, in his letters, while Berlioz became a professional writer. The reason for this lies in the changes that had occurred in the relation of music to the public at the time of Mozart. Berlioz had patrons and he needed the money he earned as a reviewer to be a living. More than that, toward

he was writing a new kind of music, a music that was unfamiliar to his public and that they often found baffling. He became, as a result, one of the first in the long line of modern artists who have had to educate their public before their work could be understood, with whom creation and criticism have had to go hand in hand.

This necessity was hardly salutary to Berlioz's ego. It is said that Cherubini, when asked for his opinion on Berlioz's nomination to the institute, snarled "Berlioz—he is not a musician, he is a journalist". If the charge was intended to be malicious, it was at least half-true, and Berlioz was always open to it. He had begun his literary campaign on behalf of his own works at the outset of his career as a composer, posting notices of his concerts to newspapers, writing programme notes, advertising and explaining himself to anyone who would listen.

Nevertheless, this passion for self-explanation and self-advertisement, which has so often been taken as a sign of Berlioz's egomania, needs to be seen in the larger context of his equally passionate concern with the public understanding of the music of other composers. Berlioz was an even more enthusiastic champion of Gluck and Beethoven and Weber than he was of himself. We may wonder if there has ever been an artist of comparable genius who devoted so much of his life to ensuring the success of other men's works.

Why did he care? Why was Berlioz concerned with what audiences thought, especially if they were as stupid as he said they were? Stupid or not, audiences were an essential part of his musical programme. Music was, as he defined it in *A travers chants*, "the art of producing emotion", and because of this he felt that the composer's job was not really finished until he had produced this emotion in a living audience.

In the *Mémoires* Berlioz advised performers of his own music that they needed not only technical mastery but also "verve and precision, a controlled vehemence, a dreamlike sensitivity, and an almost morbid melancholy". It was the business of the critic to make sure that artists produced these emotions, not just the printed notes, and to do what he could to bring about that ideal audience that he described in *A travers chants*, an audience that would be "both intelligent and gifted with special and cultivated senses".

Berlioz's writings on music are, accordingly, almost completely untechnical. With the exception of the *Traité d'instrumentation* (which he never regarded as one of his "literary" works), they are addressed not

to other musicians, but to the public. The problem of how to describe the purely musical quality of a work—which led to such ponderous German technical terminology in the criticism of Schumann and Wagner—seldom bothered him.

Frequently he tells us more about the audience at a concert than about the work that they heard. Occasionally, it is clear, he does this simply to stave off boredom, to avoid wasting his ink on an analysis of a third-rate piece of music. But he could also approach a masterpiece in this same oblique, semi-fictional way, as he did in his review of Gounod's *Faust*, reporting the "strange clatter of contradictory opinions" that he allegedly overheard in the corridors during the interval:

"Eh bien! voilà un succès... —Où! Pour moi c'est peu amusant. —Amusant! Vous convenez que l'expression est mal choisie. On ne va pas voir un *Faust* pour s'amuser. —Vous êtes singulier; faudra-t-il aller au théâtre suivre un cours de philosophie?"

"Vous détestez donc M. Gounod? —Je le déteste. —Parce que? —Parce qu'il porte une longue barbe. A-t-on jamais vu un musicien si barbu? Rossini portait la barbe, Meyerbeer, Halévy, Auber portaient-ils la barbe? Qu'est-ce que ces habitudes de moujik? Sommes-nous en Russie? ... —C'est vrai, c'est vrai. Oh! En effet, un musicien barbu ne peut avoir aucun talent, et vous êtes plus qu'autorisé à détester M. Gounod."

The passage shows Berlioz's talent for dramatizing at its best, a talent that he used to show the musical public its own image and to make them see the absurdity and irrelevance of the criteria by which they customarily judged music. Towards the end of his life Berlioz largely gave up hope that his campaign could succeed, and his writing frequently takes on a bitter, scornful tone. *Les Grotesques de la musique* hides a cynicism beneath its artful anecdotal banter that is much less observable in the earlier *Les Solrèes de l'orchestre*. In *A travers chants* published in 1862, only seven years before his death, he concluded regretfully that good music is not for everyone.

Still, as long as he wrote for the public he never ceased to drive his point home. He waged constant warfare against audiences who looked only for successions of pretty tunes, and tenors and sopranos who specialized in ornaments and trills rather than dramatic interpretations of the composer's text, and impresarios who acquired operas for their singers rather than singers for their operas. He heaped scorn on the perversities of music—the babbling amateurs, the show-offs, the climbers, the pedants—in his phrase, "les grotesques de la musique".

Humour was Berlioz's defence

against the perversions of art, but it was also expected of him by his readers. A Parisian critic in the 1830s and 1840s was required to entertain as well as to inform his audience, and to fight his literary battles under an elaborate set of rules in which any open name-calling should be disguised by wit and innuendo. In the *Mémoires* Berlioz tells of submitting his first article to a journal only to have it rejected because it was too blunt and outspoken.

He soon learnt the art of insinuation, of writing between the lines, of making his points under cover of his wit. Occasionally his irony is sharp and biting, reminding us of Swift or Voltaire. More usually it is graceful and good-humoured, urbane and engaging. If Wagner wrote about music with the hammer of Thor, Berlioz customarily wrote (in his own phrase) with the point of a needle. His verbal freewheel is typically Gallic, nervous and florid, yet elegant and balanced at the same time, mirroring the mixture of classic and romantic in his music.

At its best Berlioz's style is untranslatable, as in the following ironic tour-de-force congratulating the Opéra on a particularly musical—and hence particularly rare—performance of Verdi's *Traviata*:

Le théâtre de l'Opéra n'a malentendu qu'à confier ses peintures, ses décors, ses machinistes, ses danseuses, et son ballet à faire d'excellentes drames écrits en beaux vers et revêtus de toutes les splendeurs du grand art musical. Les seconds théâtres lui ont tout volé, ses voix, ses zéphirs, ses palais de fées, ses chorégraphes, ses Olympe, ses merveilles, ses tempêtes, ses évolutions chorégraphiques, ses propositions, ses tourbillons dansants, ses tableaux vivants, sa grosse caisse, ses

quintres saxons, ses gilets rythmiques des choeurs, tout ce qui faisait sa gloire depuis si longtemps. Qu'il laisse donc tant de richesses aux mains des ravisseurs, il n'est pas de sa dignité de souvenir la lutte avec ces jeunes rivaux, qu'il les aide, qu'il les encourage au contraire, qu'il leur envoie ses vieux gilets, ses gazes, ses perles, ses armures d'or, ses tubas, ses cloches, ses chevaux de bois, son dais, ce fameux dais sous lequel il marchait si fier pendant vingt-cinq ans, et qu'il leur dise: Prenez, mes amis, amusez-vous, n'avez-vous, d'ailleurs, je suis sûr, de tout ce que ces splendides m'ont donné une ophthalmie, je suis sûr de la magnificence: que ne puis-je, pour remplacer vos chanteurs sans voix, vous octroyer encore aux des miens qui en ont trop. Vous m'écrirez à descendre, je me résigne à m'élever; je vais faire de Paris, je suis l'Académie Impériale des Musique.

Such splendours of language await a new audience of modern readers, making the discovery of Berlioz's prose nearly as exciting as the discovery of his music. Two editions of Berlioz's literary works are currently appearing side by side, in this country and in France. For once the French have gained the day. The series of volumes issued by

Gregg in England comes with graphic facsimiles of the original text, with the exception of the *Mémoires*, and the original reviews, edited by André Lemaître, under the title *La Musique*.

The copy-texts are the first editions, though with exceptions. *Les Solrèes de l'orchestre* is reproduced from a printing of the original of 1852, and an imperfect copy inserted at the end of the works. The *Traité d'instrumentation* is reproduced from a first edition of 1844, on some pages it is slightly reduced in size. The originals, and are thus carrying on their own. Unnumbered by editorial of any kind, they are for the reader who does not mind a heavy eye-strain and a heavy pocketbook.

Serious students of French literature will turn to the volumes issued by Grifflin in Paris, edited with copious notes and translations under the auspices of the Association Nationale des Français. These are handsome French book-ends, but Berlioz's text with the caricatures of Parisian life in the lithographs of David make a fascinating parallel with Berlioz's own. Still to come in the series are fresh editions of Berlioz's and of those *Œuvres complètes* of Berlioz's published books.

When the Grifflin series is completed we shall have more than ever before a wide range of Berlioz's stature as a writer. The *Mémoires* of W. E. Henley passed more than eighty years unchallenged: if a musician, he appeals to student of life; if you are in life and music both, he is irrefragable.

To control the whole of the spy system at the time meant that the high Government and services in their hands a most powerful instrument. The details of how it was acquired are entertaining and accurate, but more important are the uses to which it was put. Various as they were—Sir John lists them—group themselves in three principal heads which may be briefly categorized as counter-espionage, positive intelligence, and deception. The system's achievements under any one of these heads would have been enough to justify the trouble and expense. The system, as he sardonically remarks, was largely cared for by the Germans themselves, who went to great pains to pay our controlled agents handsomely.

The counter-espionage expert could not doubt as to his ideal of denial of all information to the enemy; but this is something probably beyond reasonable expectations in a country such as wartime Britain. It follows as the next best thing that, if the Germans were to get information at all through agents, it was preferable that those agents should be controlled rather than uncontrolled. Admittedly, in order to preserve their credibility it must allow them to pass on information to their masters, and the bulk of it must be true. Even so,

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Spy counterspy

A. C. MASTERMAN:
The Double-Cross System in the War of 1939 to 1945
203pp. Yale University Press. £2.95.

agents has an American angle. In August, 1941, the double-agent T-1, a patriotic and pro-British Yugoslav who had been working in England since the previous December, was ordered by the Germans to go to the United States via Lisbon to start a large-scale espionage network there. He took with him a long questionnaire, a third of which was devoted to Hawaii, and to Pearl Harbor in particular; moreover, while the questions about the rest of the country were vague and general, those about Pearl Harbor were specific and detailed. Admittedly it was for the Americans to draw the deduction which is now so obvious, but Sir John feels that, if relations had been so intimate as they later became, his own service should have taken the initiative in pointing it out, even at the risk of a snub from their friends.

The third, the best known and historically the most classic use of double agents is for the purposes of deception. It is a justifiable British boast that in the Second World War we elevated deception to a strategic science, to a fine art, highly systematized. It all began, as Sir John acknowledges, in the Middle East but its greatest triumph was undoubtedly Fortitude, the cover plan for the invasion of France. The general outline is already familiar: how German attention was diverted to the Pas de Calais, and kept there even after the Normandy landings. Of course many other techniques were employed besides Sir John's specialty, though there is no doubt that the Germans relied more on agent information than on anything else. It was one of their weaknesses.

What Sir John reveals, which is new, is how close we came to losing our advantage. The agents had been well built up during 1943, but things began moving against them in 1944. With the removal of Canaris, the German intelligence service began to move jerkily in the direction of greater efficiency. The unavoidable spread of knowledge about the double-agent system increased the possibility of leaks. Above all there was the tendency of Abwehr officials to desert the sinking ship. This was the greatest danger, for if one of their men came over to the other side the Germans must expect that he would compromise all their agents; if nevertheless they went on transmitting as though nothing had happened they would at once be assumed to be under control. "In

the second achievement of the system arose from the fact that we controlled both ends and knew not only what the agents were sending but also what questions were asked. The latter were first-class evidence for German intentions. It was clear, for instance, when they stopped inquiring about fighter airfields and asked about bomber airfields instead, when they went over to questions about food stocks and food supplies, and also when they told their agents to lie low and take no risks, that they had given up ideas of invasion and were relying on the blockade.

A sensational example of how positive information could have been but unfortunately was not derived from the questions put to

short the German timetable, trying to assist us, would in fact destroy our entire system." As it was, one German agent in Portugal who had already made tentative contacts with us, and we were only saved by the fact that there was not enough time before D-Day for Overyoun to be tricked into unraveling the tangled skein. One network had to close, but the others performed successfully.

The "Grand Deception Plan", as Sir John calls it, was designedly the apotheosis of the double-cross system. It was with hopes of this that M15 kept the show alive during the years of waiting, coaxing various services and home departments to feed them with the true information necessary to give credibility to their controlled agents. It was also confidently expected to be its Götterdämmerung; for surely, after being so grossly deceived, the Germans would realize exactly how it had been done. But not at all; with quiet satisfaction Sir John records that "those agents who took a leading part in the Grand Deception were more highly regarded after it than before". Partly this was because of German inefficiency, of which M15 should by then have had experience enough. Unlike Lady Bracknell, they had tried once to deceive the Abwehr by "blowing" an agent. One with the code-name Satchel had been chosen to demonstrate how they would work a double-agent; it was made to send messages full of the stupidest gaffes, but his German controls continued to be credulous and the case had to be closed down before the embarrassment became too painful. And in the second place, by then, and occasionally even earlier, many German intelligence officers had taken to shutting their eyes willfully to suspicions about their agents. They thought it better for selfish reasons to have corrupt or disloyal agents than to have no agents at all. So it came about that T-1, the doyen of the double-agents, was able to go on transmitting to his control in Hamburg from the autumn of 1940 until a few hours before the city was captured by British troops. The last message back from control was in the most appreciative terms, with a thoughtful postscript on a personal matter.

The mention of T-1's personal problems is a reminder that, for all Sir John's sense of the dignity of historical writing, and for all his skill in Whitehall prose—which, in fact, subtler in style and drier on the palate than many outsiders realize to animation enters when he comes to deal with personalities. Normally he preserves a judicious austerity.

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TREASURE, who had been of enormous help over Fortitude, "proved exceptionally temperamental and troublesome", a verdict which strikes home to those who have read the book she published in 1966 under her real name of Taty Sergeievna (Natalie Jane P. Thuer, translated in 1968 as *Secret Service* (Random). T-1, who landed by parachute with an unserviceable wireless set right into the hands of a reception committee tipped off by his predecessor SWANER (a moody and unsatisfactory character), is Sir John's ideal of the Industrious Apprentice. Snow, who started it all, even before the war, he adds his W. G. Grace, but his heart goes out to his Bradman, Groom. He was a Spaniard, equally anti-fascist and anti-communist, who took the kingdom of heaven by storm by selling himself up in Spain as a one-man intelligence agency and forcing us to take him on, to be the pride of the artificers of deception. He was a man who took grave pains over his work and developed a florid, imaginative prose style which acted like catnip to a cat on the highest levels in German intelligence. All these characters, despite their code-name masquerade, come strongly to life as proofs of the doctrine Sir John lays down: that the good case officer must live the life and think the thoughts of the agents he controls.

A summary can do only scant justice to a book so full of wisdom on a subject about which so much nonsense has been written. There are, for example, hilarious stories about how it was necessary to keep up German faith in the men they had sent as sabotage agents by actually letting them blow up part of a food store and a generating station; how hard it was for instance to rouse the sleeping night-watchmen and inveigle them to a safe place out of sight of the controlled saboteurs. There is a thoughtful disquisition on the advantages of notional as opposed to real agents for purposes of deception. There is a pregnant allusion to the labour and thought that went into building up dummy formations, with divisions and corps shoulder-patches carefully supplied to the Germans through the Spanish diplomatic bag, and mistaking them into a false order of battle under their queen of all bogus formations, the First United States Army Group or Fusao, which the Germans believed was waiting in Kent all ready to spring across the Straits of Dover when Overyoun had done its diversionary work.

Sir John Masterman scores because he is a skilled writer. But he has the advantage over his rivals that he is writing about things that really happened with all the vivid actuality of contemporary experience. There is no better book than *The Double-Cross System* on wartime intelligence.

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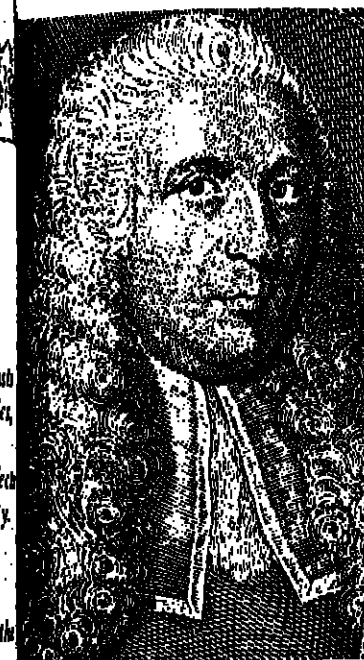
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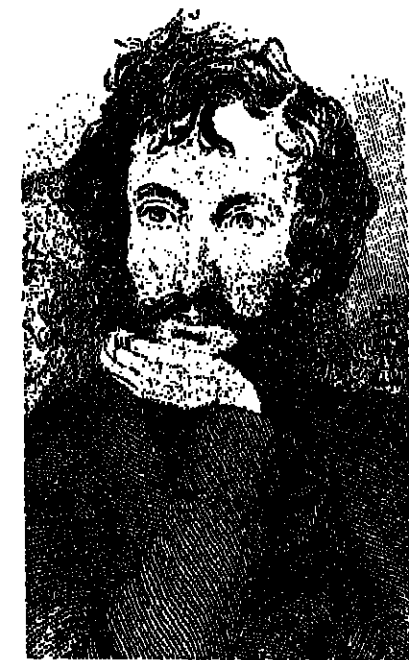
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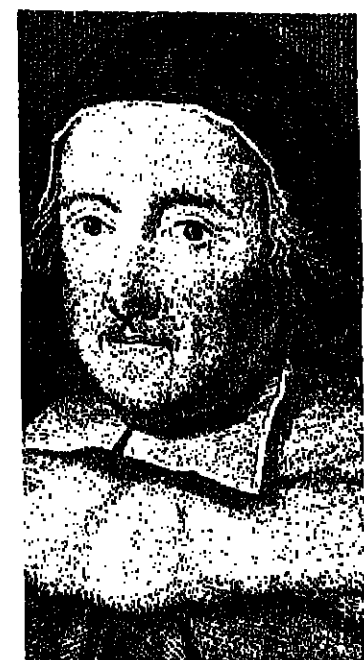
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Ireland, Napier's Peninsular War, and Stubbs' Constitutional History; all great books in their day, and all books that bear reading and re-reading; but none of them short. On the showing of the first flight, we are not going to get books of great length complete; much therefore will depend on the editors' skill.

So far, the general editor's admirable aim has been rather pitifully met. All the original authors wrote well. Darwin indeed held one of them. Buckle, to be the very best writer of the English language that ever lived. (This of course was H. T. Buckle, author of the History of Civilization in England; not the G. F. Buckle who edited The Times and wrote the Life of Disraeli.) But the historical merit of their books is uneven; and the gift of writing well does not by itself make a book memorable. An author needs to have something important or interesting to say, and his work needs to be set out on a coherent and convincing plan. If it is to deserve reprinting long years after he has died.

The commendations lavished on Bulwer-Lytton's England and the English, both by Professor Clive, who calls it "brilliant" and "still very much worth reading", and by Standish Meacham, who has charge of the particular volume and finds it "of great value to both historians and sociologists", are belied by the content: it is hardly in the same league with the rest. It is well and wittily written; four of its five parts are inscribed to Talleyrand, to Chalmers, to Isaac Disraeli, and to "the English People", so it has breadth of view. It contains dozens of *bons mots*, and some shrewd and serious pieces of social analysis. But its connecting thread is slight: it is a rag-bag of gaudy oddments, thrown together by a professional novelist who had run out of ideas for his next novel before he was thirty, had married an exacting wife, shared her extravagant tastes, and needed money. His book - we are given the text of the first edition, of 1833 - is so chatty in tone that it must appear gauche to people unaccustomed to "my dear friends" as a form of address from author to reader; the first and second persons are used lavishly, as well as the third. "When scholars are your audience", he remarked,

you address them after the fashion of a scholar. Hence, formerly, every man thought it necessary, when he wrote a book, to bestow upon its composition the most scrupulous care; to fill its pages with the product of a studious life; to polish its style with the classic file, and to ornament its periods, with the academical illusion. He knew that the majority of those who read his work would be able to appreciate labour and to detect neglect; but, as the circle of readers increased, the mind of the writer became less fastidious; the special readers had outpoured the profounder critics.

Bulwer-Lytton could not afford to fail in his appeal to superficial

readers; and superficiality is the keynote of his book.

There is nothing superficial about Camden. In his life of the great Elizabeth he used few exact dates; but he wrote from an exact knowledge of the order in which events happened, and such knowledge is the proper base of the historian's craft. No amount of logical or sociological or psychological analysis will qualify someone as an historical writer if he cannot explain what happened before and after what; chronology is not everything, but (pace T. E. Lawrence, who is said to have got an Oxford History First without mentioning a single date) without chronology the historian is lost. Camden's book is usually called the *Annals*, for it is arranged as a summary of the reign by years, as had been the habit of medieval chroniclers. But it is far more than a chronicle. Wallace T. MacCaffrey introduces it as "surely one of the most neglected of the major English histories". In a penetrating article he expounds the historian's career and prejudices. William Camden (1551-1623) was London-born and Oxford-bred. "His own Protestantism was beyond question: he probably failed to obtain an All Souls fellowship in his student days because of it" (but then, All Souls survived to reject Namier in his turn). Camden became a school-teacher, and was headmaster of Westminster for most of the last thirty years of his life; he travelled throughout the island, wrote and revised *Britannia*, composed the *Annals* as well, and laid down the core of what became the British Museum's manuscripts collection. He retired in the end to Chislehurst (Napoleon III spent his last years in Camden's house), and founded a Chair of History at Oxford before he died.

His history of Elizabeth I builds up an overwhelming impression of a wise, noble monarch through a cumulative series of small touches, varied by such comments as: "It hath ever been a point of English Providence, to prevent, not to attend, the enemy"; or: "who can dive into the secret Meanings of Princes? and wise men do keep their Thoughts locked up within the Closet of their Breasts". (His translator from the Latin is, oddly enough, unknown.) He ranges outside politics, warfare and religion to glance now and again at social customs: in 1581,

the English, who of all the Northern nations had been till now the most temperate Drinkers, and most commended for their Sobriety, learned in these Northern Wars first to drink themselves with immoderate Drunkenness, and by drinking often Healths to impair their own.

Or, four years later: they met a new import from America, "Nicotia, or Tobacco", and "with insatiable Desire and Greediness sucked in the stinking smook". And he has given us the first clear, self-consistent account of this important English reign, from which most later historians' thoughts about it derive.

A comparable turn, though not so great, in later writers' views was wrought by Sir Matthew Hale's *History of the Common Law of England*: "one of the biggest jumps in English legal history's development", according to Charles M. Gray's introductory essay. Hale (1609-76) followed in the tradition of Coke, whom he hardly mentioned in his long-classic work. In it he made a large advance on Coke's reverence for ancient customary law, by investigating what ancient law was and whence it had derived. He emphasized the continuity of Anglo-Saxon law through the Norman conquest, popularly regarded as a sharp break with old tradition; and he delighted in

Edw. I who is well styled our English Justinian; for in his Time the Law, *quasi per Salinum*, obtained a very great Perfection. Before his Time was in a great measure rude and unpolished, in comparison of what it was after his Reduction thereof. . . . Again, that king "was certainly the greatest Refiner of the English Laws". Hale, as an English judge, was proud of the whole English legal system; one of his objects was "to evidence the Excellency of the Laws of England above those of other Nations". Early in his book, he pens a "passage of melancholy topical interest":

The King of England does not recognize



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any foreign Authority as superior or equal to him in this Kingdom, neither as they are such, but here: But all the Strength that either the Papal or Imperial Laws have obtained in this Kingdom, is only because they have been received and admitted either by the Consent of Parliament, and so are Part of the Statute Laws of the Kingdom, or by Imperial Usage and Custom in some particular Cases and Courts, and no otherwise; and therefore so far as such Laws are received, and allowed of here, so far they obtain and no farther; and the Authority and Force they have here is not founded on, or derived from themselves; for so they bind no more with us than our Laws bind in Rome or Italy.

Topical interest apart, the sentence, or rather part sentence, illustrates Hale's style. It is 143 words long, yet clear as crystal; the modern eye may stumble momentarily over an obsolete order or form of words, but only a fool or a politician could mistake his sense.

Hale's clarity of style was shared by Buckle; but the reverence for an established order of society that was second nature to Camden, and to which Hale clung through the turmoil of the English 1640s and 1650s, was anathema to Buckle, a self-taught recluse whose reading made him a philosophical radical. When he died in 1862, only just past forty, Buckle had only completed twenty chapters of his great book; one group of five of them are picked out here by H. J. Hanham to illustrate his methods "as a historical sociologist whose main interest was in the development of general historical laws". They form a connected whole, and will certainly send readers who have not met the book before off to find and read the rest of the *History of Civilization*, one of the seminal books of the nineteenth century, by an author whom Shaw could mention in the same breath as Marx.

For Buckle, Scotch history became dominated by dour Presbyterianism, the reading of whose sermons was the most painful literary task I ever undertook, since, in addition to the even the best of such compositions contain, there is, in these productions, a hardness of heart, an austerity of temper, a want of sympathy with human happiness, and a hatred of human nature, such as have rarely been exhibited in any age.

His catalogue of woes inflicted from the pulpit is indeed severe. He even finds regulations for a colony, in which the clause appears: "No husband shall kiss his wife, and no mother shall kiss her child on the Sabbath Day." (There are still parts of Scotland where it is not well thought of to be born of a Sunday, since that is held to mean one's mother was impious enough to conceive on the Lord's Day.)

It was a sin for any Scotch knave to admit a Catholic into his inn, it was a sin for any Scotch town to hold a market either on Saturday or on Monday, because both days were near Sunday. It was a sin for a Scotch woman to wait at a tavern; it was a sin for her to live alone; it was a sin for her to live with unmarried sisters; it was a sin to go from one town to another on Sunday, however pressing the need might be. It was a sin to visit your friend on Sunday; it was likewise sinful either to have your garden watered, or to be at a party. Bathing, being particularly grievous offences; and no man could be allowed to swim on Sunday. It was, in fact, doubtful whether swimming was lawful for a Christian at any time, even on weekdays. . . . Whatever pleased the senses, was to be suspected. A Christian must beware of enjoying his dinner; for none but the ungodly relished their food. By a party of reasoning, it was wrong for a man to wish to advance himself in life.

No wonder Buckle's chapter on England was published by the Rationalist Press. (The reviewer bought his copy, new, for a shilling; book prices have shifted since. These half-dozen volumes would swallow up the whole of a student's book grant for a year.) But there was more to his line of argument than anti-clericalism.

He maintained that different nations manage their thought in different ways; and that all the troubles of the Scots derived from their insistence on deductive rather than inductive thinking. It would be interesting to see what some modern historians of ideas would make of Buckle's opinions, reviewed in the light of recent philosophers' work on the

nature and importance of language: who will dare bell that cat?

John Morley, the only one of the authors under review to have survived into the present century, he did not die until 1923 was a good man for belling literary cats, and took pride in what he wrote on some French philosophes; but his strictly philosophical training was slight. The is best remembered, outside politics, for his 2,000-page *Life of Gladstone*, from which much of our knowledge and many of our misconceptions about his hero derive. This collection of some of his best essays reminds us that he had another hero before ever he met Gladstone: John Stuart Mill. Gladstone and Morley had this in common: like poor Romeo, they "did all for the best". Morley's sincere anxiety to do what was best, and to judge others according to whether they did what was best in the public domain, shines steadily through these essays, some of them never before reprinted; all given from the original form in which they appeared in the *Fortnightly* and elsewhere.

"When a statesman dies", Morley laid down, *et pour cause*, the world is not concerned to know the details of his private life, unless they affect his public probity. The coarse talk of Walpole, the debts of Pitt, the gambling of Fox, the bettings, the drinkings, the gallantries of other politicians whose day is over, do not and ought not to affect our judgment of them from the only point of view which the public has any right to take.

He presents, all through this book, a stern, austere front of learned comprehension to the authors with whom he deals: Byron, Carlyle, and Macaulay in the first part; Pater, Pattison, the *Edinburgh* and *Fortnightly* reviewers, Matthew Arnold, Miss Martineau, and George Eliot in the third; four essays in honour of Mill in the middle. Peter Stansky provides an introductory essay of exemplary brevity and force. Anyone over-exposed to the longeurs of Morley's *Gladstone* or his discursive *Recollections*, will be refreshed by a dip into this volume, where the work is crisp still and sharp, the thought keen, and the style unforced and clear; a rational intellect informs it all.

A rational intellect informs Dean Church's *Oxford Movement* as well; yet the dean's book contains a glow of warmth and affection that is missing from the critic-politician's, even when Morley is lamenting the kindness, "the friendly brightening of the eye", the chatter "to R, over lunch with something of the simple amiableness of a child" of Mill, the last time he met him. Church wrote this book, late in life, as a tribute of affection to the men he had worked with in his own twenties, in the great struggle for the soul of the church of England and of England's oldest university that is variously called the Tractarian, the Puseyite, or simply the Oxford Movement.

"The movement had its spring", he said, "in the consciences and character of its leaders. To these men religion really meant the most awful and most seriously personal thing on earth." He knew most of them well, and described their charm, their sincerity, their force, from direct acquaintance or from what his own close friends knew; as a fellow of Oriel, he knew the university's workings from inside; as a scholar and a priest, he knew piety and learning, and loved both. Kohle's "temper of singular sweetness and modesty", total selflessness, and entire lack of pride or of ambition captivated him; but Newman was his hero, and he called his final chapter—which re-counted Newman's secession to Rome—"The Catastrophe". If we no longer think Kohle's lectures as professor of poetry "the most original and memorable ever delivered from his chair", if the ninety *Tracts for the Times* all gather dust together undisturbed on the shelves, we can still cherish Church's book as an incomparable participant's account.

It was the fact of having participated that made Church so valuable a witness and an historian; Camden, too, had that most useful gift for the historian, direct knowledge of some of the characters he described. There is a purgish myth that history can only be written by authors totally remote from the subjects they discuss: as if any one of us ever can be

totally remote from the subjects of the rest, or of any of it. To hold this doctrine is to deny that the past can ever be a serious historian's ally.

Such then are the only of Professor Chie's, how have these men been by editorial process?

There has been no more of the text; no more of the rest, or of any of it. To hold this doctrine is to deny that the past can ever be a serious historian's ally.

The general editor of this volume an individual page of assessment, running on at a trot, in what place how each book has been in the series and why it is worth reading. A separate

port of our Soviet epoch, indifference to his memory and to his work is never abated. The main Soviet biography by Pervov now runs to three volumes, while Kutanyun's day-to-day chronicle of his life is currently in its third revised edition. The English reader is restricted to perfunctory and commentaries, which are few and far between. Only Mayakovskiy's old friend Roman Jakobson and his associates have, over the years, produced consistent studies; but most of these are not readily accessible outside specialist libraries.

This translation of Viktor Worozylski's book, *The Life of Mayakovskiy*, clearly aims to fill the gap between academic literature and Russian memoirs. The author has been in personal contact with two people

who played significant roles in Mayakovskiy's life—David Burlyuk, his old Futurist patron, resident in the United States until his death in 1967, and Ilya Briki, still living in Moscow and whom Asyev called "the principal heroine of Mayakovskiy's poetry". Through their eyes and those of countless friends, acquaintances and occasional opponents, Mr Worozylski has assembled a collage, arranged mainly in chronological sequence, intending, as he says in his preface, "to look at Vladimir Mayakovskiy from the outside, excluding conjecture, hypothesis and my own emotions". The result, Mr Worozylski suggests, is "not so much literature as a film chronicle". An exaggerated claim perhaps, for his book merely reads like a better-organized and fuller version of the Soviet volume *V. I. Mayakovskiy As Remembered By His Contemporaries*. No source quoted provides startling new information about Mayakovskiy; indeed the greater part of the material used has been available in Russian for a number of years. (Even so, the Polish original and a play based on it are both banned in the Soviet Union.)

The Life of Mayakovskiy is an honest and workmanlike attempt to link reminiscences with events, and above all to provide an insight into the manner events impinged on Mayakovskiy's poetry, for as Burlyuk said Mayakovskiy did not invent anything in his poetry. His poems reflected the course of his life. They were like a ship's logbook.

The book concentrates on the nodal points in Mayakovskiy's life, beginning with his earliest childhood, extending to his political activities, his Futurist escapades, his love affairs, his journeys abroad; it ends with the bickering and innuendo, which culminated in his suicide in 1930. Extracts from Mayakovskiy's poetry, prose and correspondence are included in each chapter for balance and to round it off.

This book will doubtless be treated by readers as a work of reference, as in some respects it deserves to be; but having said this one must take issue with the publishers, and especially with the translator, Boleslaw Taborski. The text has obviously been translated direct from Polish with scant respect for the Russian names are concerned. As if that were not enough, the English, where it is not downright inaccurate, is generally of poor quality, and comparison with the Russian texts reveals omissions and elementary misunderstandings. Mr Taborski has also attempted to render Mayakovskiy's verse into English, a difficult enough task for a native English speaker; not unexpectedly, he fails dismally. It is clear that he is not fully conversant either with Russian or English usage.

Favourite Futurist

VIKTOR WOROSZYLSKI:
The Life of Mayakovskiy

Translated by Boleslaw Taborski
559pp., plus 51 illustrations. Gollancz, £5.50.

At one time or another a great variety of people have recorded their impressions of the Russian poet Vladimir Mayakovskiy, reminiscing, analysing, criticizing, and defending. A vast literature—mostly in Russian—has accumulated concerning the man and his work, yet somehow the full story of Mayakovskiy's life remains untold, the underlying paradoxes unresolved. How successful a revolutionary poet was he, and why did he commit suicide? Was the erstwhile Futurist overthrown by that same revolutionary future which he had once welcomed wholeheartedly?

The study of Mayakovskiy received an enormous boost after 1934 when Stalin out of the blue canonized him in his famous dictum: "Mayakovskiy is and remains the most talented poet of our Soviet epoch. Indifference to his memory and to his work is never abated. The main Soviet bio-

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The last free man

GEORGES BERNANOS:
Combat pour la liberté

Correspondance inédite. Volume 2:
1934-48.
Edited by Jean Murray, O.P.
11pp. Paris: Plon, 38.80fr.

the second and concluding volume of Georges Bernanos's *Correspondance inédite* takes up the story at the point where, driven by material necessity, he moved with his family to Majorca. His great polemic in memory of Drumont had disconcerted a public shocked by the anti-Semitism of *La France Juive*, in so far as they still remembered it; so many feared lest the author of *Sous le signe de Salom* would never escape from the *soutane*, Majorca gave him the theme of his greatest controversial work—*Les grands cimetières sous la lune*. Initially sympathetic to the Nationalist cause in Spain, Bernanos was horrified by the complicity of the clergy in the assassination of all those who did not declare their belief in the *gesta Dei per Franco*. The supervision of this slaughter by an Italian general, Count Rossi—who was "neither a general nor a Count, nor Rossi"—framed him that the Civil War, far from being the crusade which he pretended it to be, was in fact a rehearsal for the catastrophe which was soon to follow. Simone Weil, coming to Bernanos after serving in the anarcho-syndicalist forces in Catalonia, came to exactly the same conclusion.

The years spent on Majorca (1934-37) were also responsible for the two masterpieces of Bernanos's achievement as a novelist: the *Journal d'un curé de campagne*, and the much longer, though no less perfect—*La nouvelle histoire de Mouchette*. The latter is a wonderful transcription of quite other terms of the experience which inspired *Les grands cimetières sous la lune*. Bernanos transcended the agonies of Majorca, his native Artois, and reduced

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The collapse of France, and the policy of Pétain, launched Bernanos once again into impenetrable—and sometimes intemperate—controversy. He wrote regularly for the Brazilian newspapers, subject as they were to censorship, and sent messages for transmission to France by the BBC, or by the Free French radio at Brazzaville. His theme was constant: France had been betrayed by its conservative and *bien-pensant* élite. His royalist heart would have been gladdened if the comte de Paris had placed himself at the head of the French Resistance—for he was waiting for another prince to renew the appeal of the comte de Chambord: "Together, and whenever you like we will take up the great movement of 1789." The difference between 1789 and 1793 was crucial to Bernanos's understanding of history. But his support for General de Gaulle never wavered. He proclaimed that, essentially, the war had been won at Dunkirk, and the London of the Blitz was "the most glorious city of the universe". It

Favourite Futurist

VIKTOR WOROSZYLSKI:
The Life of Mayakovskiy

Translated by Boleslaw Taborski
559pp., plus 51 illustrations. Gollancz, £5.50.

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Georgia and Armenia

CHARLES HURNEY and
DAVID MARSHALL LANG:
The People of the Hills
Ancient Ararat and Caucasus
323pp. Weidenfeld and Nicolson.
£4.75.

The People of the Hills is concerned with a region which has made many significant contributions to man's cultural development. Its earlier phases are therefore of absorbing interest to archaeologists, while the years which witnessed the establishment and growth of the Christian kingdoms of Armenia and Georgia appeal alike to the political, biblical and art historian. An account of the district's past was well worth undertaking and this book is welcome, more especially since it is the only one to describe in a single volume the cultures which flourished in what are now north-western Iran, eastern Turkey, the Caucasus and the southern and northern Pontic regions. Yet the treatment is not thoroughly satisfactory. Two separate books might well have avoided some of the difficulties encountered; or even the division of the text into two sections. As it stands the differences in approach, presentation and style between the book's first four chapters and its final four tend to be disturbing and may prove confusing to the novice.

The first four chapters are strictly archaeological in character. They deal lucidly and rationally with "The Environment", "The Earliest Settlements", "The Early Trans-Caucasian Culture" and "New People in an Old World". They tell of the cultures which succeeded each other from about the fourth millennium BC to the Christian era, as reflected in numerous excavations, the majority recovered from them. The important part which pottery plays in helping to trace man's development and in distinguishing its stages is clearly shown and often stressed. All forms of primitive crafts are discussed.

Special attention is paid to metallurgy. The authors believe that if Armenia is "the oldest [metallurgical] centre in Trans-Caucasia" its inspiration stemmed from the Near East, while Georgia's metal work, which is perhaps as ancient, was stimulated by the blending of Near

Eastern and Central European influences. They do not date Georgia's Koban culture to before the eighth century BC although Soviet scholars assign its earlier products to some time between 1400 and 1200 BC. More debatable, and therefore requiring more detailed treatment than it receives here, is the suggestion that the Scythians developed "the full repertoire of the 'animal style' only after passing the Caucasus into north-west Iran". What repertoire have the authors in mind, one wonders? Is not the origin of the style more likely to lie with the Cimmerians? The earliest examples of Scythian workmanship already display a fully developed style which contains nothing tentative.

This section of the book is learned and very informative. It will prove truly helpful to students of archaeology, yet it makes difficult reading as it is written in the style of an archaeological report: the wider public is unlikely to be stimulated by it. Nor is it helped by the illustrations. While there are 113 attractive and often adequately reproduced plates, none of the spectacular finds from such rich burials as Maikop or Marlik is shown although they are referred to in the text, nothing from Hasanlu, and although we are told that the Hacılar painted pottery is "unrivaled anywhere in the ancient Near East for its bold patterns and fine finish" it, too, is excluded. Plate 47 gives so poor an impression of the silver bucket from Trialeti as to conceal its quality; while the caption to plate 71 is misleading: the plaque, notwithstanding its Scythian and Hellenistic elements, is of Koban, not Scythian, workmanship.

Chapter five carries the reader from "The Rise of Urartu to the Birth of Armenia" and forms a bridge between the pre and post-Christian periods. Like the earlier chapters it shows marked liking for suppositions such as: "the holy city of Erebuni, probably situated somewhere in the Zagros highlands south-west of Lake Urmia, might yield relevant evidence of the origins of the Urartian temple; but its site has yet to be found". However, here the writing is less arid, if also less precise. Where in the previous pages the statements were explicit, here much is implied. For instance,

the authors refer to the "indiscipline of a highland people" between Rusa I and Sargis II. Mount Utaish... is correct, it is irksome to be told in the notes to two highly valued works in order to discover the nature of this evidence.

Such infelicities recur in four final chapters on reading. They deal with cities, institutions, religious learning, architecture and Armenia and Georgia, and he aimed at the intelligent. The information, although inevitably potted, covers a vast range. Yet too little is devoted to describing the distinct from Rome, especially in the religion, architecture and the noted in passing that the cloisonné ensembles which are of the Khakhuli triptych are of the origin. The importance of the effects resulting from the Sasanian concept of kingship.

It is, however, refreshing to see more people I talked to, the more people I talked to, the deeper was my impression of a university living in as much of the past as it could decently preserve. It seemed quite unsurprising to come across graffiti in Latin—"Pulchra semper" in letters eighteen inches high on a wall near the cathedral—when I heard a genial academic refer to a colleague who had lamentably been obliged to "go out into the wilderness, a university abroad—nothing barbarous, mind you, but an emergent nation or any-thing like that". And in how many universities today would you find the political society with the greatest number of paid-up members of the Conservative Association? I visited Durham, a city placed in the middle of one of the great national parks, at the beginning of the pit stoppage for forty-six years, but saw no evidence of any student, the part played by the Georgian and Armenian students were cooking something up. The university's drop-out rate is extraordinarily low: of 949 students who arrived in 1968 824 per cent completed their three years. The academic failure rate was only 44 per cent, and no one was sent down for unsatisfactory conduct.

Visually, as well as statistically, Durham students could hardly be described as the "revolving" image portrayed by leader-writers of the 1960s. Beards are worn, and male hair length does not always conform to John Sparrow's Roundhead standards; but there is also a fair display of scarves and flannels, and one would actually chance upon several specimens of the clean-lined, dapper, river-dwelling student of a bygone epoch.

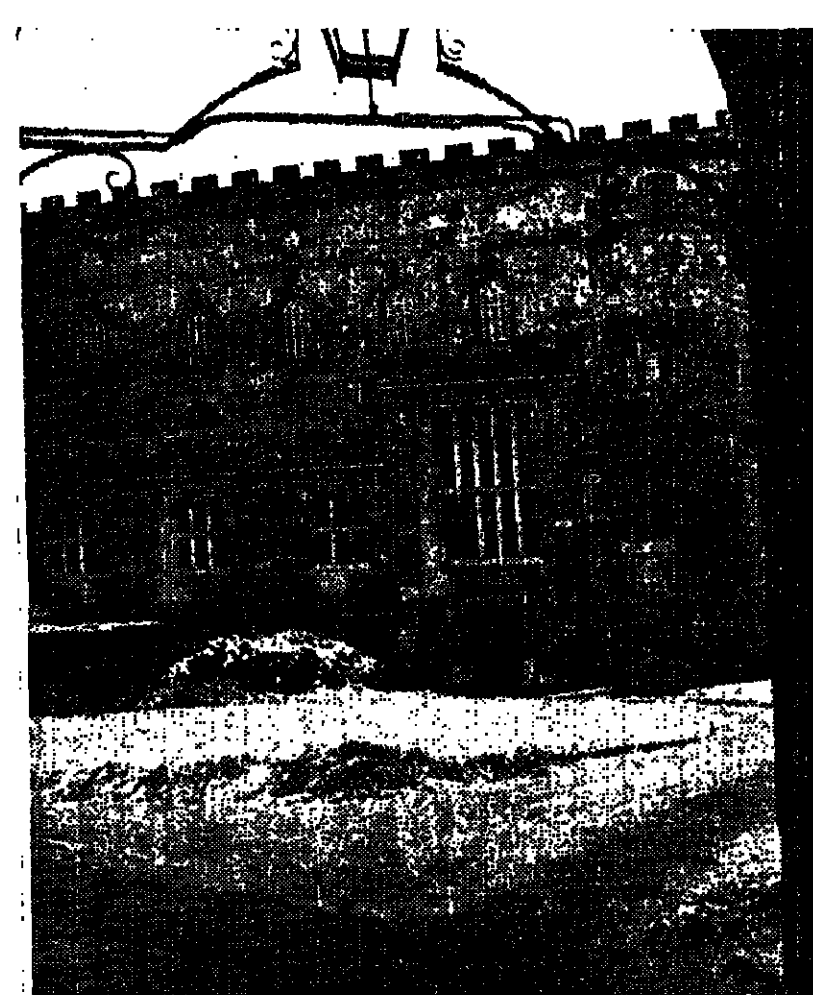
Which is not to say that Durham does not have its pockets of "alternating" behaviour. There is a ragged minority of self-proclaimed radicals, of "hairies" and "politicos"—as I now and then heard them called—and the Students' Union bookshop seemed to be aiming at many of its wares in their direct-

THE STATE OF ENGLISH—2:

The second of a series of articles reporting on the present state of English Studies in a number of British universities

University of Durham

FROM OUR SPECIAL CORRESPONDENT



Norman Gallery of University College (Durham Castle).

The periodicals counter is dominated not by *Critical Quarterly* or *Durham University Journals* (an austere don's publication with articles ranging from "Runnulf Flambard as Bishop of Durham" to "Some Considerations on Authorial Intrusion and Dialogue in Fielding's *Novels and Plays*"), but, almost exclusively, by products of the underground: *International Times*, *Rolling Stone*, *Freud* and *ink* were heaped abundantly on top of copies of last term's *Palatine* (the student newspaper—a rather bumbling amalgam of trendy pop, stridently tentative radicalism and local sports). The only remotely "straight" periodical on view was the none-too-straight *Ankh*.

Also prominently displayed were copies of *Thrilling Murders* and *Murky Tales*, and the walls of the shop were decorated with huge posters of pop-culture heroes. Baiting past all this enticing stuff came to me the shelves of second-hand textbooks: minutely annotated *Golden Treasures*, crumbling *Wordsworth*, mint studies of the Balkan Question and reproving ranks of *Early Medieval Verse and Prose* (a title outnumbered only by *Statutes on the Law of Tort*).

In the corridor outside the shop a large notice board flutters with the students' freelance ventures into commerce: "FOR SALE: *Little Dorrit*, *Vanity Fair*, *The Rights of Man*, GOING CHEAP." To be fair, though, Jimi Hendrix tapes were also going cheap, and so too were guitar lessons and air-force ("or German", as one advertiser put it) greatcoats.

The keen cultural diagnostician is tempted to find in such bric-a-brac some emblematic resonance; but since this sunlit notice-board is

chiefly given over to requests for cheap lifts out of Durham, the temptation really ought not to be too strenuously pursued. I visited the university's English department. In fact, my inquiries there were met at staff level—with a diplomatic caution that would have done the Foreign Office proud, and I am not at liberty to quote any of the quite uncontroversial views that were put to me. Even so my visit did manage to persuade me that, however many copies of *Rolling Stone* the bookshop stocks, no seriously threatening tremors from the "new culture" have yet reached Durham's custodians of Eng. Lit. A studied air of unswerving confidence prevailed.

The professors might well have pointed with some pride to the four students I questioned about "McLuhanite theories of non-verbal communication". Two said they didn't know enough about McLuhan to offer an opinion, one had never heard of him, and the fourth replied: "I have never heard of McLuhanite—and I think I am quite glad." With wisdom of this nature in their charge, no wonder the teachers looked a bit serene.

In spite of that bookshop, an absence of trendy modernism does seem characteristic of Durham. A recent sociological survey of student opinion there discovered Winston Churchill to be, by far, the students' most admired twentieth-century political figure—he picked up 92 votes to Mao's mere 17. And the tests on drugs and sex revealed a quite startling proportion of virginal non-smokers. It seems proper, therefore, that the university should boast what is perhaps the most conservative English Department in the country.

The Durham curriculum is based firmly on the Oxford model: a nine-paper finals and a thoroughly traditional syllabus, without concessions to inter-disciplinary gimmickry or scraps of experimentalism. There are in fact two English Departments—the Department of English (headed by Professor T. S. Dorsch) and the Department of English Language and Medieval Literature (headed by Professor G. V. Smithers). Professor Smithers came to Durham from Oxford in 1960 and his separate department was set up in 1963, around the time when a number of senior members of the Durham English School left to take up posts in the new universities.

Whether undergraduates are intending to take their degree in English Language and Literature or English Language and Medieval Literature, they must first take the preliminary examination at the end of their first year. This consists of four papers: English Language, including Old English; English Literature; Practical Criticism; and Greek and Latin authors in English translation. Clearly students are not expected to loaf around during their first year. The Greek and Latin papers in 1971 invited them to demonstrate their knowledge of four authors chosen from Homer, Aeschylus, Sophocles, Euripides, and Aristophanes among the Greeks, and Terence, Lucretius, Virgil, Horace, Juvenal, Ovid and Seneca among the Romans.

For the English Literature paper they were questioned on the Romantic revival and Victorian poetry and prose, and for the "English Language" including Old English paper they were met with the following demands: "Answer all questions. Question 1: Translate one of the following passages into idiomatic modern English" (two passages of Old English follow). "Question 2: Translate three of the following passages into idiomatic modern English" (eight passages of Old English). "Question 3: Give the principal parts and the west Saxon form of the 3rd sg. pres. indic. of the verbs italicised in two of the passages in Question 2." The second part of this same question instructs the examinee to demonstrate his powers of declension and the third to translate three longish sentences of modern English into Anglo-Saxon. Enough to keep them busy, one might think; but no—there are still two questions to come. The first offers a choice of discussing either *The Battle of Maldon* or *The Dream of the Rood*, and the last lets the student either perform an exercise in phonetics or phonemics or discuss changes in the English language since the Anglo-Saxon period or reconcile the idea of "correctness" in the use of language with the fact that all languages change. Fascinating stuff, all of it; but can any student be really up to such requirements after only eight months' non-exclusive study? And if he is, can he get it down on paper in three hours without suffering severe wrist damage? The pass-rate suggests that he can easily do both!

Once past prelims, those students who have developed a taste for Old English can spend their next two years in the Department of English Language and Medieval Literature. Three or four a year make this choice. The other forty-five or so who stay in the Literature department will still be faced with compulsory Old and Middle English papers at finals, but they will also be permitted to forge ahead as far as the twentieth century

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(probably the most popular optional course).

Despite official eagerness, it needed no great powers of detection to discover that among staff and students at Durham there are strong differences of opinion about the syllabus. A group of students I questioned on the subject were welcomingly outspoken. I asked four questions: why did they decide to study English at Durham? was the English course what they expected it to be? which parts of the syllabus did they find most/least valuable? were there any changes that they thought should be made? This second-year student's comments were fairly typical:

The most objectionable part of the course without doubt is the heavy bias towards Anglo-Saxon. It is a compulsory study, although the majority of students have no wish to pursue it after the first year. The main objection is the amount of time spent in pursuing the subject to the required level, out of all justifiable proportion to other aspects of English studies. Also I would like to see the syllabus brought up to date. At present it stops abruptly at 1900; one is able to take a modern literature option in the second and third years, but the hourly lecture each week, without any seminars, is hardly adequate to deal with the scope of the course.

These kinds of complaint were repeated, with varying degrees of emphasis, by most of the students I interviewed. Less ancient, more modern was the popular cry. A second-year student:

The least valuable part of the syllabus is the Old English. Old English should be made optional at least after the first year. The main course should be extended to the study of literature up to and including the present day. The first year is enough to kill anyone's enthusiasm for the subject.

A third-year student:

The absence of any study of world literature is a shame. Perhaps there is too much emphasis on the formal aspects of Old English and there is no scope for pursuing individual interests in the form of a dissertation for special study. One change which we have been urging for some time is that the optional final paper on twentieth-century literature should be made compulsory and the paper on Old and Middle English optional.

These are fairly predictable complaints wherever Old English is com-

pulsory, and it was therefore not unrefreshing to find at least some student tentativeness on the subject: "The compulsory Old English and Middle English part of the course," said a third-year student,

is a matter of some controversy and gets dragged up at every staff-student consultative committee meeting. A small core of people feel strongly about this and object partly, I think, on the grounds of how much formal teaching this course takes up. Personally I think this part of the course ought to be retained, if in a slightly reduced form.

Another revealed that he rather welcomed Old English as a "change from the sheer literary criticism" involved in the other papers. The subject's one really enthusiastic supporter ("very valuable, despite the hard work") unfortunately spoiled his effect by complaining that "the most pointless part of the course is having to learn the vocabulary of Beowulf, etc., to pass exams."

And so the argument drags on—at a none too sophisticated level. It was slightly depressing to find that the obsession with Old English seemed to have dampened most students' need to criticize anything else in their syllabus. For most of them, the rest of the garden appeared to be fairly rosy. Why, though, did they come to Durham, when they must have known what was in store for them? The brief answer to that is that they didn't know, or say they didn't.

I must admit that I started the English course at Durham in almost total ignorance of what was involved—like the majority of my fellow students. I naively thought that the English course was much the same as another. I did read the prospectus but found very little help contained within, since most of the terminology was quite foreign to me. Personally I was seduced by my vision of Durham on a crisp January morning.

The seduction image, or something like it, cropped up more than once in the physical beauty of the city, its antiquity, the collegiate system, the guaranteed lodging, and so on, were the bait; but never, I was somewhat alarmed to find, any detailed understanding of the offered course of study. The prospectus came in for a fair amount of blame on this score, and one student suggested that it deliberately plays down the Anglo-Saxon

element. In fact, the course as surveyed the main authors in English literature from the present day, and dealing with English literature in general. The minimum requirement for this course is a fairly high level of English texts.

Seems fair enough, though, to me that most sixth-formers know that Old English is a very odd, since I was taught as Anglo-Saxon. All of the English Department that respective student is exhaustively viewed before admission and perils ahead described to him. If the resentment against the fish and the feeling of having been invited to the table, false pretences were at all one might expect that the entire zone at Durham was vigorous with creativity, but with Sussex, very little such is immediately in evidence. The Literary Society (and even the Fiction Society) and from time a cyclo-styled sheet of Northern-based poetry is put but I was again disappointed no periodical that allowed a marginal room for student explanations of this lack was coming, beyond the vague that the collegiate system was militated against the success of societies and public. Asked about their own reality, Durham offered no reality of the kind I envisaged. Since, a Durham student was to reading Hermann Hesse, Durrell, and the like, interest him tend to be so syllabus-based rather than politically fashionable. The thriving drama society, too, and a marked interest in the musical (and not pop) societies.

So far as English goes, the live issue is the dead language. Oxford, its gowns and high top, it can also be given credit for a sterner fight on behalf of Oxford syllabus than Oxford seems to have been prepared to

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In their relations

BERTELLI OLLMAN:
Alienation

325pp. Cambridge University Press.
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DAVID McLELLAN:
The Thought of Karl Marx: an
Introduction

237pp. Macmillan. £3.50 (paper-
back, £1.50).

Fifteen years ago, Ernest Gellner observed that philosophers with an interest in the social sciences were constantly rediscovering the doctrine of internal relations. Now Bertelli Ollman has come to see the doctrine as the missing key to the true meaning of Marx. Making use of that key is made a good deal more difficult by the variety of claims which might all, plausibly, be held to be aspects of the doctrine of internal relations. To put it crudely, Professor Ollman appears to want to defend both the view that social wholes are to be understood as sets of relationships into which social actors enter and the metaphysical doctrine of the Absolute Idealist to the effect that reality is a single seamless whole, such that discrete objects, events and states of affairs are inevitably misunderstood unless described in relation to the whole network of which they are aspects. Scholars will be grateful for Professor Ollman's investigation of Marx's espousal of Nietzsche's philosophy of science; and there is a good deal of plausibility in some of his claims about the way this explains Marx's seeking in account of what capitalism is—not because Marx was an essentialist in the sense inebriated by Karl Popper, but because the philosophy of internal relations equates an adequate account of what capitalism is with the explanation of how capitalists and proletarians interact with one another.

But what remains unclear from

Professor Ollman's account is just how any of this solves the familiar puzzles from which he begins. When Marx claims that ideas can become "a material force", for instance, does this mean that he has renounced his materialism, that he has rewritten the concept of materialism, or that he is simply punning to evade the seeming determinism of his claim that life determines consciousness, not consciousness life? Professor Ollman returns no unequivocal answer; all we know is that "theory" is a "material force" if it enters into the appropriate relations with other aspects of social change. But all this comes dangerously close to turning the problem into a merely verbal one, and Professor Ollman plainly does not want this conclusion.

In fact, his account of Marx's theory of alienation, and his attendant accounts of the Marxian view of social class, political power, and economic exploitation are not strikingly novel. He offers a fairly conventional picture of the several dimensions of alienated life—vis-à-vis one's work, one's fellows, and so on. Nor is there any reason to contest his claim that we can read the whole of Marx's analysis of capitalism in the theory of alienation, when glossed as the claim that this analysis is "viewed from the vantage point of the acting individual". It ought to be counted to Professor Ollman's credit that one never feels that he is trying to patch up Marx's work. He concludes with some perfectly sensible criticisms of Marx's economic presuppositions, and admits readily enough that the subsequent history of the capitalist world was not what Marx had expected. Even his defence of the theory of alienation is extremely limited; often he claims no more than a certain utility for it, as a theory which will bring together commonly felt discontents within one coherent Weltanschauung. But then such a result is a strikingly

persuasive; he is generous to a great variety of other commentators, and he is refreshingly free from the urge to over-simplify. His Marx is neither a mere Hegelian revisionist nor the Newton of the social sciences. As an introduction, the work is thinner on economic matters than elsewhere, but that is almost its only flaw. As for Dr McLeLLan, it is becoming difficult to think of new ways of expressing one's appreciation of his recent work; he has written so much and he has done it so well, at whatever level he has pitched it.

Louis Halle is an unusual kind of ideological political scientist. Before he became a professor at the Institute of International Studies in Geneva, he was for many years an official of the State Department in Washington. He has had a great deal of inside experience of bureaucracy and diplomacy, but he has also written a number of books which are decidedly "theoretical" in their perspective. He has a way of writing about the events and problems of our time as if they had all happened long ago. His best-known book hitherto, *The Cold War as History*, was especially remarkable for its detachment, and the spirit of dry academic curiosity with which it was pervaded.

His new book is perhaps a shade more engaged. Mr Halle, as one might expect, dislikes ideology, and his book is influenced by his apprehension of the violence, and indeed the totalitarianism, to which, he thinks, the ideological way of thinking leads. And there, can be surely no denying that politics, throughout the world, has become increasingly ideological in the present century. Mr Halle provides both a survey of the development of this trend and an attempt to trace the origins of ideological thinking in certain theorists, such as Hobbes, Rousseau and Marx.

Mr Halle's account of the extent of ideology in the modern world is perhaps more compelling than his effort to locate its historical roots in the systems of certain philosophers. Ideology is a fairly new phenomenon. The French Revolution was the first

gical "in a very real sense in which the English Revolution of 1688, for example, was not; and since that time most revolutions have been ideological in their perspective. What is peculiar about the twentieth century is the extent to which even wars—international wars—have become ideological. In this development the Americans have played a large part.

Woodrow Wilson, himself a political scientist of the committed kind, had a big share in transforming the First World War from a conflict between nations into an ideological struggle for "democracy". Since that time, the American mind—or "imagination", to use Mr Halle's word—has somehow come to see all conflicts in the world as conflicts of ideologies. It has come to be obsessed with "isms". What is perhaps more significant, the American mind has demanded an ideology of its own to set up against the enemy's ideology, whether fascist, communist, or anything else.

This yearning to have an "ism" to fight for, and this persuasion that the real danger to national security comes from a hostile "ism" equally reveal the extent to which ideology has influenced popular political thinking in the present century. In America, it would not be true to say that the people have subscribed to ideology. Indeed it may be that part of their present misfortune is due to the fact that they have taken to thinking in ideological terms without adhering to any specific ideology, and so feel bewildered and lost.

Elsewhere ideologies of one kind or another, especially communist or nationalist ideologies, have achieved a status analogous to that of established religions in earlier centuries. But in the process they have become diversified. Mr Halle is one of the few authors who has pointed out the folly

meagre one to emerge from such complex wrappings as he has earlier woven for it. And its meagreness must surely make one wonder whether it is not all part and parcel of a central failing, an inability to face squarely the question of what his account shows up which other accounts cannot.

David McLeLLan's new book is avowedly only an introduction; his own description of it as "superficial" is, however, grossly unjust, for it is impressive both for the erudition it contains and for the great simplicity with which this erudition is displayed. It is the sort of introductory work which should do a great deal of good; indeed, it ought to make it impossible as well as disgraceful for students of sociology and politics to remain as ill-informed about Marx as they currently are.

Dr McLeLLan's approach is of the plainest. He begins with a biographical account of what Marx wrote when, and why he wrote it. The merits of this penny-plain narrative are as apparent in his cool and unromantic view of Marx's juvenilia as in the expected excellent outline of the *Grundrisse*. The second part of the book consists of eight chapters of selections from Marx's own writings on obvious major topics such as alienation, social class, political power, revolution, and the future communist society.

Dr McLeLLan's approach is utterly persuasive; he is generous to a great variety of other commentators, and he is refreshingly free from the urge to over-simplify. His Marx is neither a mere Hegelian revisionist nor the Newton of the social sciences. As an introduction, the work is thinner on economic matters than elsewhere, but that is almost its only flaw. As for Dr McLeLLan, it is becoming difficult to think of new ways of expressing one's appreciation of his recent work; he has written so much and he has done it so well, at whatever level he has pitched it.

Mr Halle detects a certain historical connexion between ideology and religion. His Rousseau, for example, is someone more than a little indebted to Calvin. His Marx is a visionary. Mr Halle may, up to a point, be justified in presenting these philosophers as *ideologues*. But he is not entirely fair to them, or to Hobbes and Hegel, who also figure in his gallery of philosophical forerunners of modern ideology. For it could surely not be claimed that what has entered the "ideological" imagination of modernity is the intricate theoretical systems devised by Hobbes or Rousseau or any other great philosopher. At most it could be said that certain vulgarized derivations from those systems, doctrines about obligation and liberty and the state and so forth, have been propagated by polemic writers and turned into programmes for action.

A good many authors, including Bertrand Russell, L. T. Hobhouse, and Albert Camus, have ascribed to certain great philosophers responsibility for the evils of totalitarian politics, but it is surprising, and rather disappointing, that Mr Halle should echo this kind of accusation without giving any serious historical evidence to sustain the charge. One can perhaps forgive philosophers for believing that the thoughts of other philosophers are what shape the minds of ordinary men, but one might have expected an author as worldly as Mr Halle to have taken a more sceptical view.

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TLS

71st Year 18 February 1972 No. 3,651

Commentary

When is a good time to ask for half a million pounds? If the sponsors of the London Library appeal, launched today, could be considered a shade unlucky in their timing, they must have been uneasily aware that there were other competitors in the market place: Titian to name only one.

"Can the London Library continue? It benefits from no public grants. Unless we can now find capital money the Library will go out of existence." This solemn warning (under the heading "The Future") appears in the somewhat unsightly brochure issued by the Appeal Committee. It presents (under "The Past") an over-compressed profile of the Library and some rather set and sedate pictures of three distinguished past subscribers: George Eliot, Charles Dickens and Winston Churchill. Fair enough; but, with respect, how far are the similar pictures of V. S. Naipaul, Lady Longford and Angus Wilson going to persuade would-be helpers to fill in the delicate pink-tinted banker's order attached to the folder? Just what the Library has to boast about can be gathered from Mr. Simon Nowell-Smith's article on the opposite page.

Where does the solution of the London Library's problems lie? In one (or several) of the old-fashioned

millionaires of the Farina Kitt variety (how many of these are still about now?); or in the gift of private sector intellectuals, who find it harder and harder to pay their income-tax every year? Who has half a million pounds? Perhaps some firm of management consultants or professional fund raisers could come up with an answer; but would there be anything new in their suggestions? Five years ago the Committee reported that:

As a result of a suggestion made by a member at last year's Annual General Meeting the Committee invited a firm of management consultants to carry out a preliminary survey of the Library, without charge, with a view to full-scale investigation. The initial report contained nothing of which the Committee were not already aware, and other comments totally irrelevant to the Library's immediate problems. They decided unanimously, therefore, that no useful purpose would be served by proceeding further with what would, in any case, have been a very expensive exercise.

Still searching around for the Library's solution, certain suggestions (however heretical) could be made: would it be possible to move about half the book stock into the country, perhaps to a National Trust country house with books available at, say, a week's notice? Or move the whole library from its St James's

site, which must be worth enormous sums?

Membership of the Library is open to all at an annual subscription of £20 and this, the Committee say, must not be increased. But since a large number of its users are institutional characters—representatives of industrial corporations, publishers, newspapers, the BBC and so on—there could be a case for increasing those particular subscriptions (oh! for the days of booming industry and company gifts).

Lastly, impecunious and cold authors might press some of their maximum tax-paying fellows to donate towards that magic half-a-million the royalties of a single book. A few best-selling authors would lose little and the Library gain much. Whatever the contribution it should be sent to the Appeal Committee at 14 St James's Square, London, SW.

Do-it-yourself Thomas Hardy. From Macmillan Education Ltd. in association with Scott, Foresman of Illinois, comes an audio-visual programme on some of Thomas Hardy's love poetry: it consists of a double-sided T.P. (with entire printed text, plus introduction, bibliography, and notes for use) and a sixty-four frame filmstrip of scenes from Hardy's life, the physical background of his poems, and some of his manuscripts. £5 plus 65p. purchase tax. The chief poems treated are "Becky's Hill" and "During Wind and Rain". James Gibson is the author of the commentary booklet, which is read by John Neillleton, with Peter Hartlett as Hardy, and Delia Paton impersonating perhaps unconsciously the would-be refined tones of Hardy's first wife, Emma. The scenes are well chosen, the commentary sensible and helpful, emphasising, as James Gibson claims, "the nature of poetry itself, the way in which it is made", and its relevance to us all.

There is one danger which this otherwise worthy enterprise shares with all visual media. This is that, as in television, the picture tends to dictate the written text rather than the other way round. The background to "During Wind and Rain" is known to consist of the two happy childhood homes of Emma Hardy, Sussex Street and Bedford Terrace, Plymouth. Here the written and spoken text seems to attribute, wrongly, the whole background to Bedford Terrace. Why? Presumably because a picture of Bedford Terrace was available, of Sussex Street was not. History gets, even if ever so faintly, tabulated for future generations.

Our review last week of Spanish novelist Camilo José Cela's scholarly and abundant work, what linguists might call the paradigm, was one of the most erudite and useful in the history of the London Library. It was a real life then at least, and authors with nothing more to say were spinning to say nothing goes on for ever. For, as even its aficionados might allow, can be distracting, unimpeachably solemn, whereas nothing is gained by the same ungrinning view of life. As fodder for the arts, London is good either for a laugh or for a tear.

This is especially true of lavatories. It is possible, and to be so absorbed in the demerol of the lavatory in the home as to miss its comic possibilities. Small wonder that the of the "Carry On" films, the remembrance compendium of the currently or once in circulation such favourite butts should have got around to the public under the predictable title of *On At Your Convenience*.

Fearful that this survey might set off a migration of the London Library's audience, the BBC timed its comeback precisely *On At Your Convenience*, storming the provinces, but about to counter it with a *Chichester* in the night, a *Chichester* in the night, a *Chichester* in the night. In Anglo-Saxon *Chichester* is to be all about public houses and the BBC's publicity shows that they have either now vanishing responses to Frenchmen it is for wretchedly the stylish snobbles in what between sections of the State. The book does not early 1970s, but blimpish views will continue its adoption as documentary; if they do, it will anticipate an outcry about the into Europe will do to our society as well as our sovereignty.

London Library occasions



Drawing by Edward Ardizzone, reproduced by permission of Punch.

BY SIMON NOWELL-SMITH

Secretary and Librarian of the London Library, 1950-56

THE LONDON LIBRARY is appealing for funds. What is the London Library? The British Museum, yes; perhaps the most important collection of books and manuscripts in the world. The National Library, yes; with its valuable service of other libraries' books to and from where they are needed. But what is the nature of that other institution which has long arrogated to itself, the benefit of local government, the name of the metropolis? Readers of fiction should know the answer. Sherlock Holmes added Watson to borrow books from the London Library: one deduces a library, dear reader—that it is a subscription to the London Library, not a free "public library" run by a borough council or the G.L.C. One of Aldous Huxley's heroes, under sentence of death for murder he has not committed, declares that never again will he

be introduced when the heroine finds a book she is looking for in the London Library. Not that one need go to fictional characters to establish the character of an institution now 130 years old. Throughout that long period writers far too numerous to record have attested their indebtedness to the London Library. Many also, by gifts of money or of collections of books, have put the library in their debt.

The London Library, as is well known, owes its existence to Thomas Carlyle, more particularly to Carlyle's complaint of the discomforts of the museum's reading room, the imbecile character of many readers, the ignorance of the staff, the ill manners of Panizzi, the chief librarian. Above all he complained of having to go to the museum at all, and having arrived there, not being allowed to borrow its books. He set out to establish an independent library from which scholars and students could borrow various works in all languages for quiet study at home.

There was in London in 1839 no such library. Public libraries as we now know them were non-existent. There were foundations for the betterment of mechanics and artisans, and there were circulating libraries for middle-to-upper-class and fictional books (not yet, however, either Mudie's or W. H. Smith's let alone the Times Book Club or Harrods). But aside from the museum, and specialist collections for lawyers, doctors, parsons and the like, the situation in "the greatest city in the world" was no different from that described in the previous century by Gibbon (and quoted by the London Library's founders):

The writer who has undertaken to treat on any large historical subject is reduced to the necessity of purchasing for his private use a numerous and valuable collection of the books which must form the basis of his work.

The poor scholar could not, like Gibbon, spend £7,000 on the source books for a single work of scholarship (could he now?). Carlyle, for the basis of his *Cromwell*, suborned Cambridge MAs (who unlike their Oxford counterparts can still treat their university library as a lending library) to borrow the first Earl of Clarendon's *History of the Rebellion* and other essential works for his illegitimate—use, Carlyle, as his own London Library was soon to discover, was never much of a one for keeping records.

I have recounted elsewhere* the steps by which Carlyle brought his scheme to fulfilment; how he harried a team of like-minded men of letters to the task of soliciting funds and books, entrusting the initial selection of the books in their various fields to Gladstone and Grote, Mill and Mazzini, and others; how he secured the fourth Earl of Clarendon as president ("any lord will do") and, through Clarendon, the Prince Consort as patron; the part he played in ensuring that the first librarian should be, not "a mere clerk" but "a manager and fellow adventurer"; and how after little more than two years' gestation the London Library opened its doors on two hired rooms and a cellar in Pall Mall in the spring of 1841.

There were fewer than 500 sub-

*"Carlyle and the London Library", in C. B. Oldman and others, *English Libraries 1800-1850*, University College, London, 1958.

The Great Conspiracy Trial

An Essay on Law, Liberty and the Constitution

By Jason Epstein

"Mr Epstein's account of the whole process is brilliantly done." *C. P. Snow, Financial Times*. "A careful and penetrating look at the Chicago trial, and about its legal and social background. It was a terrible trial, and his cool account brings all the horror back." *Professor Harold Dworkin, The Observer*. "He treats the trial, not for shock value, but more modestly, as a significant and profoundly discouraging episode in the history of the American Left." *Godfrey Hodgson, Sunday Times*. £2.75

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Translated by Tony White

The English translation of this book, which was widely praised on its original publication in French, will be welcomed for its illuminating interpretation of the Spanish revolution of 1936 and of the civil war which followed it. "It provides the best description of the revolutionary take-over, its slow destruction and replacement by the police and governmental mechanisms of an 'orthodox' State." *Raymond Carr, The Observer*. With 12 photographs and 12 maps.

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THE ABUSES OF LITERACY—6

[illegible]

BY PETER FRYER

To be sure, the change that has taken place has not yet been universally acknowledged. And many of those who do acknowledge it are far from happy about it. But they will have to learn to live with it. They will learn tolerance all the more quickly if no attempt is made to force into their consciousness images that are disturbing or repugnant to them. A morally pluralistic, uncensored society can operate successfully only if the groups within it undertake not to condemn, but to tolerate, each other's moralities. Let us gratefully accept and rejoice in

From this lively society, with its foreign sailors and country neighbours from the pit-villages, came such splendid songs as "The Collier's Rant" and "The Ploughman", while the "Bob Cranky" verses, written from perhaps slightly outside the working-class point of view, are full of sharp-focused details of a world of behaviour scarcely noticed in the

[illegible]

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don when he was a young man. Bowdler's name was no longer heard by 1820. By that date, the Bowdlers and their outbowdlerizer, the Reverend James Phelpaire, had blue-pencilled their way through English literature in

Your distance keep, I esteem you cheap
Though your wishes I've granted partly
But no kisses from me for a chimpanzee
The lady responded tartly.

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Urban utopia

IVOR DE WOFFE (Editor):
Civitas—The End of Sub Urban Man
 156pp including 150 photographs.
 The Architectural Press, £6.

Leisure city, propaganda project, fun palace, anti-heap, urban habitat, Eclectica: call it what you will. Civitas is an imaginary new city built on derelict land near Nuneaton. More precisely, it is an imaginary city centre containing every kind of facility that makes for exciting architectural possibilities and a stimulating, close-knit, high-density, multi-level, fully urban environment, designed to add to the quality of urban life by fostering a sense of community.

Civitas has been enthusiastically conceived, brilliantly pieced together in photomontage by Kenneth Browne, and launched on a torrent of fighting words in the familiar *Architectural Review* manner. The image of Civitas is intentionally romantic: a combination of Italian hill town and Mediterranean waterfront; Tivoli fun and Schœnhausen Latin temperament; picturesque functionalism and updated expressionism. Socially it is an exercise in architectural determinism; visually a twentieth-century workout of all the traditional townscape qualities that the *Architectural Review* has been successfully demonstrating for so long, and this alone makes it a valuable exercise. It also makes use of existing and unpromising conditions to contribute some wider planning ideas. Civitas's prime intention as a counterdrift project is to stem the exodus from the cities to "semi-deserts" and to strike a blow against coast-to-coast suburbia. The regional planning advantages are obvious.

Civitas demands to be read seriously, though it scarcely deserves to be. As the cover boasts, it is spiced with sweeping generalizations and grotesque distortions of fact. It works on the assumption that we cannot be convinced by a simple logical argument written in plain English, that planners and politicians need verbal shock-treatment to scare them out of apathy. Perhaps they do. This is nevertheless an irritating book, and while the simple reader might follow the text under the illusion that he is being intellectually stimulated it is unlikely to convert any but the impressionable. The aesthete will enjoy the visual

stimulus; the humanist will recoil from the implications of high density; the expert will search in vain for convincing facts and figures.

The authors have absorbed from people they despise far more than they are prepared to admit and, by taking some wild and unnecessary side-swipes, they alienate potential support, weaken the propaganda and lay themselves open to the pitfalls of hyperbole. Yet if this publication does something to improve the fabric of city centres, to bring back the delights and advantages of city living, it will have been worth the provocations. If it can prevent a little more of the super-sprawl that is gradually despoiling Britain, so much the better.

Whether sufficient people could be seduced into setting up home and raising children in this "terrible megastucture, a prepacked anti-heap designed to hold a million inmates" is questionable, particularly when they would have to commute back to work in the surrounding cities whence they came. To attempt to limit the use of motor-cars in this of all localities seems as doubtful a proposition as trying to cultivate a Latin temperament in a Midlands climate. Civitas is a kind of utopia and, though architectural determinism is in any event sociologically suspect, high-density utopias as open to criticism and failings as the low-density sort. This one is a new town and therefore part of a long tradition; in a regional sense it is simply another variant of F. J. Osbourne's "middle way between concentration and diffusion" which the authors deplore. Moreover it reinforces the idea of city region or regional city which they also deplore.

Civitas is a bundle of contradictions. One planner thinks it should be built "just for the hell of it". But pre-packed hell or architectural utopia, *Civitas* presents a dazzling vision with powerful polemic. The inspiration of amateurs has always been important in the field of town planning, though, whatever the authors may think of their fellow amateurs, Ebenezer Howard was no mere visionary: he went on to create first Leichworth, then Welwyn. The new civilians could do worse than test their theories by taking another leaf out of old Ebenezer's book.

Piles without people

J. MORDAUNT CROOK:
Victorian Architecture
 300 plates. Johnson Reprint, £12.50.

"An anthologist seldom pleases anybody but himself", remarks Mordaunt Crook at the beginning of his all too brief introduction to this remarkable collection of prints of Victorian buildings as their contemporaries saw them. Every reader is likely, even in so large and inclusive a book, to miss some favourites, some of which doubtless were not to be found in the four journals from which Dr Crook has made his choice — *The Builder*, *The Building News*, *The Architect* and *The British Architect*. But no one at all interested in Victorian architecture will fail to be pleased at having so many of these vivid and sumptuous pictures between two covers.

Dr Crook is right to insist on the super-excellence of mid-nineteenth-century architectural illustration; and the many who must recently have responded warmly to the engravings in Dr Crook's own new edition of Eastlake's *Gothic Revival* (engravings to which Eastlake himself was so unnecessarily condescending) will find much greater riches here—and much bigger pictures, for almost all are reprinted full size. Of Orlando Jewitt's work in particular Dr Crook observed, "Never was boxwood cut so beautifully", and his engravings are indeed outstanding. Full of a play of light and shadow that one might have thought impossible in so stiff a medium. But others are on occasion equally good; perhaps the most beautiful plate in the book is one by I. S. Heavyside of four capitals in the Oxford Museum, which combines fidelity with astonishing brilliance. Of course the quality does go up and down; even Jewitt sometimes nods, and W. E. Hodgkin's work seems to vary alarmingly. Some of the engravings are frankly bizarre, such as that of the National Gallery at Edinburgh rising like a temple of the sun out of the mists of obscurity which surround it.

And there is a general falling off in the later 1860s and 1870s: the now-fungled photo-lithographs were nothing like so pleasing as pictures, and the engravings followed suit. (Dr Crook includes a particularly sick Oratory drawn by the architect himself; is this really what he thought of his building?) A few illustrations are unworthy of their subjects: Rugby School comes out much too grey and cold, and the site of Halifax Town Hall has been so flattened that all its dramatic perspectives are eliminated.

A warning to tourists

A. B. GRANVILLE:
Spas of England and Principal Bathing Places
 2: The Midlands and South
 640pp. Bath: Adams and Dart, £3.50.

Augustus Bozzi Granville must have been a remarkable man with a diabolical superabundance of energy. He was born in Milan in 1783, the son of one Carlo Bozzi, and he learnt his medicine at the University of Pavia. Later, after many vicissitudes, he became a surgeon in the British Navy and when he retired from the service in 1812—by which time he had assumed the name of Granville after a Cornish grandfather—he set up in practice in London, became a Fellow of the Royal Society and numbered among his patients no less a personage than Lord Palmerston. His publications, between 1812 and 1865 fill two and a half columns of the *British Museum Catalogue*, but by far the most memorable of these seems to have been the gigantic work that he published in two volumes in 1841, of which the one reviewed here is the second (the first, dealing with the northern spas, was reprinted last summer by the same publisher at £2.75).

All the foregoing derives from the sort of accommodation then

available for the tourist and through all at once. Too much unrelieved Victorianism still has power to make the heart sick; the very medium so regularly employed, admirable as it was for delineating architectural detail, implies a stoniness and rigidity at which we suffer. Modernism may well blush; and among the glories there are some pretty dreary piles. A few houses are really nightmarish; and there is a weird and appalling Baptist chapel at Preston with a facade in Lombard Romanesque and a Gothic back. Dr Crook enjoys rogue buildings and rogue architects, so E. B. Lamb is well represented, and S. S. Tension appears more often than any other architect except Scott. But there is a good deal of glumly heavy Victorian ballast as well, doubtless culled to temper excessive nostalgia.

Few people, probably, will feel much nostalgia for the life hinted at with remarkable consistency throughout all these pictures. Hints and implications are the most one gets; for though commonly buildings are supplied with foregrounds, in which figures stand or stroll in little groups, the two seem to have no connexion with one another, and one gets a sense that the engravers saw the buildings as ever to be used by such people, or by anyone, rather as things to be wondered at from a distance, never touched by human hands. Most of the church interiors suggest that, only moments before, a great white sheet has suddenly been whisked away to reveal what the magician has silently wrought, occasionally revealing as well a few small figures who must have been hiding under the sheet and now look sheepish at having been unexpectedly exposed. Characteristically all is bare, without furnishing of any kind, and the churches seem in consequence aloof and remote from any human activity which might go on inside them. In one corner of St Andrew's, Plouf, a more desperately bare than any, without even pulpit or lectern, a priest and acolyte creep away as if they have been caught doing something improper. At St Peter's, Vauxhall, a service seems, unusually, about to begin with a dozen chorists and a congregation of five. Luckily no more, for it is plain that the church possesses only five chairs.

Secular buildings seem initially to embarrass the engravers less. Yet here, too, one senses a bewilderment at any idea that humanity has anything to do with these monuments except to stare at them—a bewilderment which may tell us something about the nagging sense of failure which Sir John Summerson tried to analyse in his recent book on Vic-

torian architecture, in which a woman (about the size of a large) in diminutive submission, unenterable majesty of Schools in South Kensington, evident that the figures are run through their bodies, awkwardness remains, figures seem to have been from the start. What shows a cat (about the size of a cat) purring in front of a totally unfurnished room, the windows are open to let in a sun?

An important-looking who has just arrived to the Museum, is obviously understandingly annoyed, habits have not yet been at Columbia Market, that amazingly built offering to the East End, with a big basket on its back, the few others present taking a short cut. By the century, in the scullery, five "rambling sketches" Raffles Davidson, the look as insubstantial as architectural precision as crucial, atmosphere is it are country wench and stream while Truro Cathedral, mostly in the background, is Kate Greenaway shows, children who have escaped of her own pictures and grass in front.

Dr Crook intends his reference book of illustrations so provides no more than of necessary information, good many plans are included to the interpretation of house perspectives). The wide but patchy, with a inevitable overweighing of Dr Crook's self-restriction, periodicals—admittedly an important and influential at least in England—has not curious omissions (only church for example, and very early and unattractive Bodley) and the almost neglect of buildings outside This, as Glasgow architect their cost from the time onwards, reflects the time; so Dr Crook's quarries has led to a note imbalance. In respect one can have no praise: the quality of reproduction extremely high, throughout unimpaired, and this may be of course original rather than the

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To common purposes

The Archives of The Royal Institution of Great Britain
Minutes of Managers' Meetings
1799-1900
Volumes I-II

Published in association with The Royal Institution of Great Britain by The Scholar Press. £175 for set of 15 volumes.

JOHN BARROW:
Sketches of the Royal Society and Royal Society Club
215pp. Cass. £3.50.

"What do you read, my Lord?" Ask the question of a friend in a manuscript library, and the chances are that you will be given Hamlet's evasive reply, "Words, words, words". Not every scholar lives in constant fear of tragedy round the corner, of fear that some new-found territory will be exploited by rivals before the day when he, the rightful discoverer, shall choose to announce it to the world; but it is still pleasant to feel that the ground is not being trampled by too many feet, and it is still generally possible to gauge the opposition. The facsimile revolution bids to change all this. No longer does he know whether or not his volume is being combed by another reader; no longer does he detect footprints in the sand. Cook's Tours have arrived.

The Scholar Press should need no introduction. It has a well-deserved reputation for republishing cheaply, in facsimile, early printed books for which the demand can rarely be very great. Now, in association with the Royal Institution, it has struck out in a new direction, and on a lavish scale. The binding is strong, the format almost the size of the TLS page, and the paper itself worthy of a Scholar Press watermark. The first volume in the first series of archives, which will alone eventually occupy fifteen volumes, reproduces the contents of the Minute books of the Managers' Meetings held between 1799 and 1802. It is written in a number of cursive hands, which in their elegance match the new Scholar style. What would the clerks Savage and Swan (their wives probably knew their other names) have thought, had they realized that their penmanship would one day be scrutinized the world over? But the screen was fine, and the hair-lines in the scripts have come out well on almost every page, with results which would surely have pleased them. Their employers, too, would have been equally impressed by the printer's "application of Science to the common Purposes of Life".

For this was the purpose of the new Institution, which was expressly

diffusing the knowledge and facilitating the general introduction of Useful Mechanical Inventions and Improvements; and for teaching by Courses of Philosophical Lectures and Experiments, the application of Science to the common Purposes of Life.

Illustrious scientists it was to have in plenty. Benjamin Thompson, or Count Rumford as he was by then, was behind its foundation. Thomas Young and Humphry Davy were soon to bring a measure of fame to the Institution, while Michael Faraday would in due course more than justify its conception, showing that one of the world's leading experimental scientists could at the same time be an entertaining lecturer. The Christmas Lectures for children must wait for Faraday; but on February 24, 1800, the Managers made it clear that they admitted ladies to lectures as long as they had been recommended by one of certain other ladies. What elegant institution! day takes such precautions, "lest any improper Female Name be found amongst the Subscribers", or that by any "transferable Tickets" shall not be admitted into Improper Hands? Not that the Royal Institution was strictly for that matter, the present day Book Exchange, but was there ever a time when every seat at the premises of that august body was filled an hour before the

lecture was due to begin? And where else in London could a mother (who could be educated with safety, for she was not likely to "desert an infant for a quadratic equation") hope to hear, from the Smiths of Smiths, of course, about the relative merits of lump and pounded sugar?

The Royal Institution was much more than a lecture theatre, a club, and a pleasant place to read the latest scientific journals. Young and Davy, if not Garnett, were doing important research behind the scenes, as well as bringing it to the public notice. The received picture of the activity which went on in the laboratory is one of physical, and especially chemical, experimentation of a kind which would have delighted the writers of the *Encyclopaedia*, and of a kind which manufacturers could turn into gold. The Minute books might record that natural history and agriculture were not a part of the original plan (wherefore they must decline Dr Robert Thornton's obliging offer of his services as lecturer in those subjects), and yet a recent study by Dr M. Berman has revealed that the Royal Institution significantly advanced agricultural reform.

Minute books make only marginally more exciting consecutive reading than laundry lists, but as a means of piecing together past history they are a very desirable aid. They need scarcely any editorial apparatus beyond an index, or at least this is so when they are as well ordered as the books of the Royal Institution. This first volume of what promises to be an important series of documents not only has a good index of names (with references to Count Rumford twenty-six times as frequent as references to Davy), but a useful, albeit short, introduction by Frank Greenaway, who is supervising the series as a whole. Large historical libraries will not be alone in accounting it good value at the price.

Like the Minute books of the Managers of the Royal Institution, Sir John Barrow was less concerned with science than with men of science. When we read his quotation of the minute recording the appointment of Humphry Davy to a post at the Royal Institution, we can now turn to our copy in facsimile, and find his transcription faulty in three details, but nowhere in the Minute books are we likely to find that Davy's "uncouth appearance and address subjected him to many... mortifications on his first arrival in London", or that there was a "smirk on his countenance, and a pertness in his manner, which, although arising from the perfect simplicity of his mind, were considered

as indicating an unbecoming

Front humble beginning had become second second research and discovery, as the expedition of Ross, earned him a small as a man of science. He was a fellow of the Royal Society, when its standards were as they have now become; at the point, he had made widely, was frequently on any difficulty arising in the with the Celestial empire, had an eye for the big game, very useful when it came to his dozen or so biographical of distinguished fellow students of the Royal Society wrote as a supplement to biography. They were published in 1849, and are now reprinted without any or introduction.

Sir John Barrow is not a grapher, nor is he even a photo. He is far too fond of the date, the bad pun, the counting of inessential details, a little hyperbole. Despite collection of sketches and insight into his own serious-minded biographer, a feeling that, even in his conversations with the great, he was absolutely verbatim. The Griff manner of Sir John comes across well, for example we hear him complaining of the foundation of the Royal Society: "I see plainly that new-tangled associations will dismantle the Royal Society, leave the old lady a rag-bag. At the outset there is an in a club, an account of little moment except in a prompts a melancholy reflection on the language each the changing price of a wine and a meal. Henry once crossed a wet and it seems, rather than post-Ladies who were determined shyness to the test. St. Chantrey kept relays of candles, occupying Sir John while his bust was sculpted in a slight and inconspicuous change at the end, when a writer of Barrow's obituary *Times* takes over. The book is not once mentioned.

Universal inventory

D. W. SCIAMA:
Modern Cosmology
212pp. Cambridge University Press
£3.60.

In attempting to explain the structure and history of the universe as a whole, the astronomer is at a peculiar disadvantage. Unlike his colleagues in other sciences, he is unable to subject his specimens to laboratory tests, since the masses and forces involved are of such magnitude and the distances so vast in space and time that the conditions cannot be reproduced on earth. All that can be done is to form an imaginary model of the universe, deduce how it may be expected to behave, and then compare the conclusions with observations.

There are, of course, innumerable such models, all based on the theory of relativity, and it is with this theory that Dr. W. Sciama concerns himself in *Modern Cosmology*. He begins with an account of the contents of the universe, its stars and galaxies, and the radiation they emit. He then discusses the discovery of the red-shift in the spectra of the distant galaxies led to the theory of the expanding universe, and it is this red-shift which is the corner stone on which is based all the subsequent discussion. Radio telescopes led to the discovery of even more distant galaxies, and of radio sources emitting enormous amounts

of energy. The new era reached a climax in 1940 in quasi-stellar objects (quasars) discovered.

Various models are discussed in a chapter which, though more than the others, contains a summary of the theoretical considerations. Dr. Sciama then goes to the presence of atomic first detected in 1951, and atoms and molecules in space. Finally we have a chapter on the latest of the able discoveries, that of wave radiation which forms a constant background with a temperature of 3°K. This which is thought to have been the origin of the offers a promising lead to investigation. Yet each discovery seems to destroy every hypothesis, and set the learner. No wonder that the mind is often confused by the mind too frequently.

In his well-produced book, Sciama has kept his eye down to a reasonable level, and is nothing here that a moderate knowledge of mathematics could not follow. The book is written in a stimulating and concise manner, and is much more than a single volume.

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Oeuvre de chef

CHARLES RANHOFFER:
The Epicurean
1,183pp. Constable. £8.75.

A church-sized lecture is fast becoming necessary kitchen equipment. The reprint of Charles Ranhofer's "Treatise of Analytical and Practical Studies in the Culinary Art", originally published 1893, weighs five pounds, contains 3,715 recipes and, at nearly £9, needs to be kept out of range of spluttering frying-pans.

Ranhofer was chef at the famous Delmonico's of New York, and knew how to feast the great and greedy in the styles approved in France, England, Russia, and America. The book includes 137 pages of menus, from "simple" breakfasts (about nine cooked dishes) to formal dinners with their soups, thick and clear, hors d'oeuvres, removes, entrées, roasts, entremets, puddings, montages and desserts. The French style required each splendid dish to be displayed, cooling, on the table, while the sensible Russians had it served in the kitchen and quickly delivered on hot plates.

Ranhofer liked things fresh from the oven and favoured the Russian manner. Such a dinner for twenty-four guests should take, ideally, two hours and twenty minutes, but could be hustled through in less than two, giving only eight minutes' pause between each dish. A butler, a carver, and six waiters were required, mute and dependent on the steward's commanding eye; only the butler was allowed to utter—solemnly announcing each wine by name. How many cooks spoil the broth behind the scenes is not revealed, tammying every sauce (a job requiring two), erecting the incredible set-piece illustrating the bust of a Frenchman, a butler, a fortress of bones, chickens and pâté; or the nougat Windmill, "sure to be well received", with its chocolate rustic beams and, "should the kitchen contain an ambitious workman", a circle of cheerful peasants made in gum paste.

Being the monument to a restaurateur, *The Epicurean*, though also social history, lacks the charm of Beeton's *Household Management* and its re-

cipes are less often practicable. Ranhofer goes astray when he ventures on English territory, instructing one to turn a Yorkshire pudding in mid-cooking, and he is impressive about quantities. How many will the Pouding de Grives—twenty-four boned thrushes in stout paste—serve? Better of his languages are queer. How does one despatch frog soup, and more Cooper, served in honour of Dickens, have been tétras or cuqs de bruyère? At the novelist sat down in 1867 and the novelists sat down with 174 others, and the pièces montées included a Temple of Literature. It contained the inevitable sorbet between the entrées and roasts, to settle the overworked stomach—the polite, economical nineteenth-century alternative to the Roman Vomitorium.

Today not even restaurants have ambitious workmen to erect monuments in spun sugar to be shattered

at the stroke of a spoon, and at home we eat our processed snack in the dark by the television instead of being waited on for two hours at table. It would be nice to feel superior to the Victorians, but it is better to feed on battery-fattened chickens and calves bred in the dark than to eat all those larks, robins and song thrushes that at least enjoyed freedom till the moment of death? Perhaps we would not now, as Ranhofer recommends, pack live terrapins in layers in boxes, carefully—"so they cannot possibly move"—and leave them for several months, united, only looking in to remove the dead ones lest they contaminate their neighbours?

In a holograph testimonial, Mr Delmonico commends this book, ending with the words, "A perusal will I think give one an appetite". It is precisely the opposite effect that his chef's work is likely to have upon the modern reader.

Gerard's Herball
The Essence thereof distilled by Marcus Woodward from the Edition of Th. Johnson, 1636
303pp. Minerva Press. £4.50.

John Gerard, 1545-1611 (or 1612?), born and educated at Nantwich, was interested both in plants and medicine from early years. He travelled widely, perhaps as a surgeon on a merchant vessel, though he appears to have settled in London as Garden Superintendent to Lord Burleigh before 1577. In charge of gardens in the Strand and in Hertfordshire, later having his own garden in Holborn, he collected a great variety of plants, became a member and later Master of the Barber-Surgeons Company and published a massive folio illustrated Herball in 1597.

Despite some irregularities in the nomenclature of the plates and elsewhere the book, written in unadorned Elizabethan English, has had an "unchallenged place of honour as the most delightful, fragrant and refreshing of all old-time Herbals".

Metropolitan diversions

WILLIAM B. BOULTON:
The Amusements of Old London
Volume 1: 272pp. Volume 2: 263pp.
Muller. £5.

Though there is a good case for the facsimile reproduction of scarce out-of-print books, the question of selection is important. Such titles as, for instance, J. T. Smith's *Book for a Rainy Day* fully justify the process, but it is more doubtful of a proposition when one is faced with a volume such as *The Amusements of Old London*. This was first published in 1901, and no indication is given either inside the book or on its jacket about who William Boulton was or why his work should have been thought more suitable for re-publication than the numerous others of its not uncommon class.

On the face of it, it is an amateur's book, a labour of love, chatty, leisurely and digressive. Its purpose is to describe the diversions of Londoners in the years between the Restoration of 1660 and the accession of Queen Victoria, a process which carries us from the bear-baiting and bull-baiting of Hockley in the Hole (now Ray Street, Clerkenwell), by way of the tea-gardens and pleasure-grounds, Ranelagh and Vauxhall, up to the culminating delights of Heidelberg's, the gaming-hell; the boxing-matches, the cock-fights, and the public hangings.

Boulton was a man steeped in his subject, and a great deal of out-of-the-way information may be picked up from his pages: that the Mulberry Garden of the Restoration was the ground upon which Buckingham

Palace now stands; that cricket was first played in 1754 at the White Conduit House in Pentonville; that Cavenagh, the five-player celebrated by Hazlitt, performed at Copenhagen House in Islington and hit his ball against the wall so hard that "the meat trembled on the spit"; that in the first-fights indulged in by women the contestants were obliged to keep a half-crown clutched in each hand to obviate the risk of scratching and hair-pulling, and that dropping a half-crown involved disqualification; and so on.

Boulton is much livelier on some topics than others. He is particularly full on the early days of pugilism, and especially informative on gambling, since he tells us not only exactly how hazard and faro were played but also how you cheated at them. Rather characteristically, he is weakest on the theatre, which he seems to regard chiefly as an opportunity for rowdiness—the OP Riots, or the occasion in 1721 when the audience smashed up Rich's theatre during a performance of *Macbeth*.

In addition to this somewhat mundane approach to the arts, Boulton's reflections, proper as no doubt they are to 1901, sometimes read rather unexpectedly today—though not always. Here, for example, is the end of his account of the sword-fights that took place at Hockley:

They were certainly unedifying as a popular spectacle; but we rank the danger to their exponents as much less than that of the players of a North Country football match of today, or even of the referee.

The dozen illustrations have the appearance of having been blown from smaller ones and are singularly

unappetizing in hue. The whole book, in short, is one that could have been greatly improved with more pains; it calls insistently for some sort of prefatory matter to give it historical perspective, and this, at the price, should not have been impossible.

Player's lot

T. FAIRMAN ORDISH:
Early London Theatres—In The Fields
298pp. White Lion Publishers. £3.50.

Fairman Ordish's study of the theatres of the great age of English drama is still very readable, and, as Walter Hodges points out in his agreeable foreword, it is substantially valid. The book is a spirited precursor of Sir Edmund Chambers's labours on the medieval and Elizabethan stages. Ordish was an antiquary whose erudition was complemented by a pleasing style, good judgment, and a vivid sense of history; nor did his scholarly exactitude prevent him from writing a very human book. The conflict of Court and City, player and Puritan, is seen in the context of the theatre people's day-to-day struggle to make a living and the social life of London is often evoked. There is a good deal of biographical detail about Shakespeare, Jonson, Allyn, the Burghes, Marlowe, and others. Ordish's buildings are firmly linked with the people who used them. First published in 1894, in the aura of Furnivall's New Shakespeare Society, the book was well worth reprinting.

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FRANK CASS
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Libraries under the hammer

A. N. L. MUNBY (Editor):
Poets and Men of Letters
Volume 1. 388pp.
Volume 2. 457pp.
Munsey with Stubbie Parke-Bernet
Publications. £6.50 each.

You may judge a man by his friends or, if you are Conrad's Marlow, by his foes; or you may judge him by his books. A man's library expresses much of his hidden life, wrote George Lewes when recalling a visit to the young Dickens in Doughty Street. For Lewes the sight of bookshelves holding nothing but three-volume novels and travel books, all the gifts of author or publisher, with none of "the treasures of the bookstall" that impart to a library "a physiognomy" had "a somewhat disturbing effect on my enthusiasm for the new author". (That was before Lewes had met the woman who was to become Mrs Lewes and a celebrated three-volume novelist.) Years later he again visited Dickens, this time in the more commodious soft-carpeted library in Devonshire Terrace. Three-deckers "no longer vulgarized the place; a goodly array of standard works, well bound, showed a more respectable and conventional ambition". But still no physiognomy.

As Dickens's library did not come under the hammer—there is a bookseller's catalogue of it—it is outside the range of Dr Tim Munby's reprints. But Lewes's point is valid. It is physiognomy that counts, at least for the biographer or bibliographer who seeks, in one way or another, to reconstruct the libraries of eminent men. A few, all too few, such libraries of the past three centuries have survived intact. Pepys's in Magdalen College, Cambridge, for example, and Scott's at Abbotsford; others, like Evelyn's in Christ Church,

Oxford, have survived in part. Pepys did not keep all his books. The roughish and low *Leschelle des livres* he first bought in a plain binding and later "I burned it, that it might not be among my books to my shame".

One way of reconstructing the rich man's way, is by pursuit and purchase: some 80 per cent of the volumes known to have belonged to Horace Walpole have been re-assembled at Farmington, Connecticut. Another way is to re-create on paper by recording all known volumes in public or private hands or, if such survive, by reproducing owners' or dealers' catalogues. Sir Harold Williams, a pioneer in this field, published a study of Swift's library in 1932; since then Sir Geoffrey Keynes has done notable work on Sir Thomas Browne's, Donne's, Cowper's and Gibbon's libraries (one catalogue of Gibbon's was written on playing cards); and there have been facsimile editions of the catalogues of Johnson and Sterne and others. Now come the first two of ten planned volumes which are to contain about ninety catalogues in facsimile of the auctions in the eighteenth and nineteenth centuries of libraries of eminent persons. The persons are variously classified: men and women of letters in seven volumes, and one volume each for netors, antiquaries, architects, politicians, and scientists.

The general editor, and particular editor of the first two volumes, is the Librarian of King's College, Cambridge. For a few years on either side of the Second World War Dr Munby was employed as an expert catalogue on the staff of Sotheby's of New Bond Street. He must know as much as any man living about the history of book auctions. *The List of Catalogues of British Book Sales, 1676-1900*, now [1915] in the British

Museum recorded some 8,000 catalogues. Dr Munby revealed in a lecture several years ago that in his interleaved copy of that list he had noted at least 3,000 addenda. As editors of future volumes in the series he has enrolled distinguished scholars from Britain, Ireland and the United States.

The grouping of the facsimile catalogues, according to the interests of the eminent persons, is convenient to readers who may share some but not all of those interests. So, too, in the future volumes devoted to men of letters will be their grouping by date. But for the initial two volumes Dr Munby has ignored chronology and chosen a heterogeneous collection of *eminentes*. Volume One starts with Edmund Waller, who died in 1687, and ends with Oscar Wilde whose possessions, including his children's toys, were auctioned under a judgment summons a fortnight before he was granted bail on a more serious charge in 1895.

Volume Two, narrower in range, nevertheless extends from Gray, who died in 1771, to Lady Blessington, who lived only a matter of weeks after she was forced to sell her all to pay Dr O'Say's bills in 1849. Dr Munby has not resisted the temptation to reproduce in full the catalogue of the thirteen-day sale of "the costly and elegant effects, comprising all the magnificent... porcelain... sculpture... objects of art... bijouterie... ancient and modern pictures... as well as—last of all—the books, that had been the glories of Gore House. At the other end of the social and financial scale we have the books and personal effects of Robert Bloomfield, whose poverty was not brought upon him by extravagance. The catalogue, printed in Biggleswade, of the sale, held in 1824 at Sheffield, shows how many kindly authors had given their books to this sickly farmer's boy turned shoemaker-poet, and it includes—to quote Dr Munby—"the simple furnishings of the

small three-bedroomed house with its dripping-pan, cheese-toaster, boot-jack and other by-gones".

What was sold to help pay Scott's debts a year before he died was not his library but the original manuscripts of a baker's dozen of his novels. Dr Munby believes this to have been the first sale of literary manuscripts of a living author. The outcome was not happy. Scott's creditors could have sold the manuscripts for £1,000 to the Advocates Library in Edinburgh, whence they would have passed in the course of time into the National Library of Scotland; greedily the creditors preferred to go to auction. The thirteen manuscripts fetched only £317 and they are now widely scattered in two continents. There were two sales of Byron's books, one "late the property of a [nameless] nobleman about to leave England on a tour"—this was 1816 and he never returned to England—and the other posthumous. Neither sale was very profitable: between them they grossed less than £900. Dr Munby comments that Byron's estate did better by the auction of his copyrights in 1830 for 4,010 guineas, but the catalogue of that sale is not on this occasion vouchsafed us.

It was more usual for auctions to take place after, often long after, the death of the original owners of the libraries. Waller's books, of which a catalogue in the autograph of his son is now lost, were not dispersed until 1832, nor were Gray's until 1845-54. Nor in many instances do the books catalogued represent by any means the whole of the owner's collection; of 10,000 volumes in Macaulay's library, most of which were sold in 1863, a considerable number with his autograph annotations passed in the present century from his descendants to Trinity College, Cambridge, and the National Trust. Dr Munby sometimes notes recorded resales of important books

and manuscripts, if known, present whereabouts, who he chooses for facsimile copies (sometimes his own), or he supplies names and prices from other sources. Some catalogues are of rare value: only one copy of those of the libraries of James (The Seamus) Martin Day, 1793.

Other men of letters whose catalogues appear in Dr Munby's two volumes are William Young: *General View of the Agriculture of Hertfordshire*, 1793. Newton Abbot: David Charles. £2.55.

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A Selected List of Recent Reprints

Culture

ESTABLISHED S. ORWIN and EDITH H. BARNARD: *Madame de Maintenon and Saint-Cyr*. 240pp. S. R. Publishers. £2.50.

An examination of Madame de Maintenon's services to France as an educationist first published by A. and C. Black in 1934.

REGINALD BLONFIELD: *Sebastian le Prestre de Vanham*. 216pp. Methuen. £4.75.

Sir Reginald Blomfield's account of the great military engineer is illustrated by his drawings and by contemporary plans of famous forts.

JOHN CASTLE: *The Password is Courage*. 224pp. Souvenir Press. £2.

An account of the wartime adventures of a British sergeant-major after his capture by the Germans. Reissued by the same publishers responsible for its first appearance in 1954.

The Life of Thomas Cooper. 400pp. Leicester University Press. £3.50.

An addition to the Victorian Library, this autobiography of a Chartist and preacher is introduced with economy and skill by John Saville.

General Gordon's Private Diary of his Exploits in China, amplified by Samuel Mossman. 302pp. Nendeln, Liechtenstein: Kraus. £20.

Samuel Mossman was editor of *The North China Herald* during Gordon's suppression of the Tai-Ping Rebellion; and the present edition, reprinted from a copy in the collection of the University of Illinois Library, follows the 1885 Sampson, Low, Marston, Searle and Rivington volume.

PATRICK KAVANAGH: *The Green Fool*. 350pp. Martin Brian and O'Keefe. £3.

This account of the poet's early years in Ireland as apprentice to the shoemaker's last, ploughman and farm

Biography and Memoirs

ESTABLISHED S. ORWIN and EDITH H. BARNARD: *Madame de Maintenon and Saint-Cyr*. 240pp. S. R. Publishers. £2.50.

An examination of Madame de Maintenon's services to France as an educationist first published by A. and C. Black in 1934.

REGINALD BLONFIELD: *Sebastian le Prestre de Vanham*. 216pp. Methuen. £4.75.

Sir Reginald Blomfield's account of the great military engineer is illustrated by his drawings and by contemporary plans of famous forts.

JOHN CASTLE: *The Password is Courage*. 224pp. Souvenir Press. £2.

An account of the wartime adventures of a British sergeant-major after his capture by the Germans. Reissued by the same publishers responsible for its first appearance in 1954.

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labourer was withdrawn soon after its publication by Michael Joseph in 1938 because of a libel action brought by Oliver St John Gogarty. It makes a welcome reappearance under its new imprint.

"Uncle Tom's Story of His Life." An autobiography of the Rev. Josiah Henson 1789-1876. With a preface by Mrs Harriet Beecher Stowe. 236pp. Cass. £3.

Originally published in 1877. This edition has a ten-page introduction and notes by C. Duncan Rice.

LIEUT-COL. WILLIAM TOMKINSON: *The Diary of a Cavalry Officer in the Peninsular War and Waterloo Campaign 1809-1815*. Edited by James Tomkinson. 356pp. Muller. £3.50.

Colonel Tomkinson served in Wellington's campaigns with the 16th Light Dragoons. This diary, first published by his son James in 1894, is now reprinted from the corrected second edition of 1895.

JERVIS WEGG: *Richard Pace. A Tudor Diplomatist*. 299pp. Methuen. £5.50.

Pace served under King Henry VIII and was a friend of Thomas More and Erasmus. First published in 1932.

FOSTER WATSON: *The Beginnings of the Teaching of Modern Subjects in England*. 554pp. S. R. Publishers. £5.

First published by Pitman in 1909.

MR KARPEL, Librarian of the Museum of Modern Art in New York, introduces *Dance Index*, the highly original magazine devoted to dancing which ran from 1942 until 1948, as essentially the creation of one dominant vision, that of Lincoln Kirstein. Viewed as a whole it is a very impressive collection of monographs.

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First published by Pitman in 1909.

COSTUME
LIEUT-COL. JOHN LOARD: *A History of the Dress of the British Soldier. From the Earliest Period to the Present Time*. 171pp plus 50 plates. Muller. £5.50.

A facsimile edition. The book first appeared in 1852.

DANCE
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FOSTER WATSON: *The Beginnings of the Teaching of Modern Subjects in England*. 554pp. S. R. Publishers. £5.

C. H. B. KITCHIN: *The Auction Sale*. 190pp. Chatto and Windus. £1.50.

Lord David Cecil writes an introduction to Mr Kitchin's novel (1949) about middle-aged people living in a country district in the late 1930s.

EDGAR ALLAN POE: *Tales of Mystery and Imagination*. 381pp. Minerva Press. £6.50.

Printed in large type on pages measuring 10½ in deep and 8½ in across, this edition contains twenty-four full-page plates and numerous vignettes by Harry Clarke.

HISTORY
JOHN BOWEN (Editor): *The Concise Encyclopedia of World History*. 449pp. Hutchinson. £2.50.

A second edition, revised in new format, of a book published in 1958. The entries are printed two columns, to the page.

CASS LIBRARY OF WEST INDIAN STUDIES.
THOMAS ATWOOD: *The History of the Island of Dominica*. Containing a description of its situation, extent, climate, mountains, rivers, natural productions, etc. etc [1791]. 285pp. £4.20.

THOMAS COKE: *A History of the West Indies (1808-1811)*. Volume 1: 459pp. Volume 2: 463pp. Volume 3: 543pp. £28 the set.

JOHN DAVY: *The West Indies, Before and Since Slave Emancipation* [1854]. 551pp. £7.35.

LIONEL MORDAUNT FRASER: *History of Trinidad (1801 and 1806)*. Volume 1: 1781-1813. 365 pp. Volume 2: 1814-1839. 380 pp. Volume 3: 1840-1864. £12 the set.

JOHN PEVER: *The History of Barbados. From the First Discovery of the Island in the year 1605 till the Accession of Lord Salford, 1801 [1808]*. 606pp. £8.40.

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Bulletin for the axe?

DAVID V. ERDMAN (Editor):
Bulletin of the New York Public Library

Volume 74, Number 7 (September, 1970) to Volume 75, Number 8 (October, 1971)

New York: The Library. Single copies, 75c.

The quality of the articles in the *Bulletin* has always been high, drawing as they have long done on both topics and contributors from outside not merely New York but the United States. So to its many appreciative readers on both sides of the Atlantic the opening paragraphs of the latest number to reach us (October, 1971) will come as a most distressing shock. "At the end of its seventy-fifth annual volume," writes David Erdman, "the *Bulletin* of the New York Public Library must discontinue publication for the balance of the fiscal year that ends June 30, 1972."

It has been known for some time, not only to New Yorkers but to all who care for the welfare of one of the world's great research libraries, that NYPL has been in what Mr Erdman calls a "dire and continuing economic plight". It is not, as is commonly supposed even by New Yorkers, supported, like the British Museum, out of public funds, but by the endowments of its original founders, Astor, Lenox, and Tilden (subvented, it is true, by later benefactors), and these, even though assisted by certain tax concessions by the City of New York, have long ceased to meet the cost of maintaining an enormous and ever-expanding public service had to be curtailed for lack of funds, and perhaps it was inevitable that the *Bulletin*, which costs about \$50,000 a year to prepare and produce, would seem to a despatched publisher, a suitable candidate for the axe. Let us hope

that it may be restored when the 1972-73 budget comes up for consideration next April.

Among the twelve issues under review, there is room here to notice only a few. In September, 1970, Helen E. Haworth examines an annotated copy of Lamb's *Specimens of English Dramatic Poets* given by Keats to Fanny Brawne (now in the Berg Collection) seemingly overlooked by earlier Keats scholars; and T. F. M. Roll offers an intriguing study of the relationship between Charlotte Mew and Mary Sinclair, with a hand-list of the latter's books. The issue of November, 1970, besides some footnotes to the Thomas J. Wise saga in Paul F. Betz's account of his relationship with Gordon Wordsworth, includes an account by William S. Peterson of six unpublished letters of Mrs Humphry Ward about *Robert Elsmere*. In December, 1970, Jane W. Steedman of Roosevelt University recovers, from the Isaac Goldberg papers in NYPL, three lost lyrics written by W. S. Gilbert for *Our Island Home*, 1870.

The February, 1971, issue announces the unsealing, fifteen years after his death, of about 30,000 letters, notes, postcards and memoranda to and from that memorable figure, H. L. Menckens: the preview of the contents of the collection will whet the appetite of any student of twentieth-century history and literature—it includes a manuscript copy of *Sister Carrie* given by Dreiser himself to the man who had encouraged his early writing efforts. There is also a delightfully polished essay by Arnold Whittidge on "The English Language: A Musical Instrument and a Workaday Tool". The April of a penetrating study by Dale Kramer on Thomas Hardy's revisions to the text of *The Woodlanders*. The October, 1971, issue, following its melancholy opening, announces the publication, jointly with Brown University Press, of a facsimile of the

Berg Collection's copy (New York: W. W. Norton) of Blake's *The Book of Thel*, in full colour by the New York Public Library Press, with textual and commentary and apparatus by Hogen, at the attractive price of a sharp contrast to the prices of the long series of facsimiles issued by the Blake Trust, a challenge to Harvard, Meriden, Connecticut, to do what was achieved by Arnold Fawcett at the Trianon Press of Paris. (Blake's *The Book of Thel* was first published in 1844, one of the first of the text facsimiles in Japanese.) Among "Contributions" there is a brisk commentary by Herschel Parker to Donald R. Kohn's *The Book of Thel*, an attack (in the March, 1971, issue) on the editorial methods of the *Editions of American Literature* (already disputed by Norman Girshon in "Pizer vs Copyright").

And finally there is a new volume in a detailed analysis of Blackwood's "black" notebook really more like a ledger, of pages—in which is recorded, from day to day, the slow operation of his repertoire of jokes and puns during the two or three years 1910 and 1911. This notebook was served by Serge Grigoriev, a Russian émigré

ROMAN HISTORY *The History of the Roman Empire*. A geographical and statistical description of the Roman Empire, a sketch of the historical events since the settlement, and an account of its geology and natural productions. 1847. 722pp. £2.45.

SIR WILLIAM YOUNG *An Account of the Black Character in the Island of St. Vincent* [1795] 125pp £2.25.

LAW

JAMES WILLIAM NORTON-KNIGHT *The History of the Laws and Courts of Hong Kong*. From the earliest period to 1898. Volume 1: 740pp. Volume 2: 637pp. Hong Kong: Vetch and Lee. £13.60 the set.

This revised of the 1898 Hong Kong edition has a foreword by Sir Ivo Riggby, Chief Justice of the Supreme Court, Hong Kong.

Lexicography

EDWARD F. MORRIS *Austral English*. A Dictionary of Australian words, phrases and usages. 525pp. S.R. Publishers. £5.

An unreviced reprint of the Macmillan edition of 1898.

Literature and Literary Studies

CONRAD AIKEN *Ushant*. An Essay. 65pp. Oxford University Press. £4.25.

Conrad Aiken's well-known autobiographical essays, with recollections of Pound, Eliot, Harold Monro, Robert Nichols and others. It was first published in America in 1952.

SYLVIA BERKMAN *Katherine Mansfield*. A Critical Study [1935]. 240pp. Hamden, Connecticut: Archon Books. \$8.

FREDERICK C. CHREWS *The Tragedy of Manners*. Moral drama in the later novels of Henry James [1897]. 114pp. Hamden, Connecticut: Archon Books. \$5.

R. A. FROES *The Romantic Aesthetic*. A Study in the Language of Nineteenth Century Poetry [1958]. 180pp. Methuen. £3.75.

H. N. GILES *The Shakespeare Canon*. 120pp. Methuen. £5.25.

This critical survey of the four principal theories concerning the authorship of the Shakespearean plays first appeared in 1962.

Local History

The New Guide for Strangers and Residents in the City of York. 184pp. S. R. Publishers. £2.

This Guide was first published in 1838. It has a new introduction by O. S. Tomlinson, the City Librarian.

EDWARD TOWHME *Letters from Edinburgh in 1774 and 1775*. 383pp. Edinburgh: James Thin. £1.25.

A facsimile of the 1776 edition.

Military History

THOMAS HARRIS *Dictionary of Battles*. Revised and updated by George Hince. 333pp. Hart-Davis. £2.95.

Brings Harris's 1904 volume up to the Vietnam War.

C. B. NORMAN *Battle Honours of the British Army From Tangier 1662 to the Commencement of the reign of King Edward VII [1911]*. 500pp. Newton Abbot: David and Charles. £4.20.

Naval History

JOHN MASSEFIELD *Sea Life in Nelson's Time*. 108pp. Patrick Stephens. £2.80.

A completely reset and newly illustrated edition of Masfield's book, which now has an introduction by Professor C. C. Lloyd.

WILLIAM MOUNTAIN *The Seaman's Vade-Mecum and Defensive War*. By Sea [1756]. 270pp. Patrick Stephens. £7.

Numismatics

FRED RICHARDS *Catalogue of the World's most popular Coins* [1956]. Revised by Burton Hobson. 416pp. Oak Tree Press. £3.75.

Poetry and Letters

GERALD LANGEVIN *An Account of the English Dramatic Poets*. Introduction by John Loffis. Volume 1: 280pp. Volume 2: pp281-556 plus index. Los Angeles: William Andrews Clark Memorial Library.

A special publication of the Augustan Reprint Society: the text of the two-volume facsimile is reproduced from a copy of the first edition (1691), in one volume in the Library.

JOHN MACQUEEN *Poems of Ossian* [1805]. Introduction by John MacQueen. Volume 1: 579pp. Volume 2: 634pp. Edinburgh: Mercat Press. £8.10 the set.

Politics

JOSEPH CHAMBERLAIN and others: *The Radical Programme*. 263pp plus notes. Brighton: Harvester Press. £4.50.

This addition to the publisher's "Society and the Victorians" series includes with *The Radical Programme* (1885), a paper on "The Future of the Radical Party" by T. H. S. Peacock, originally printed in *The Fortnightly Review* on July 1, 1883. The volume is edited, with notes, by D. A. Hamer, Professor of History in the University of Wellington.

MAX GLUCKMAN *Order and Rebellion in Tribal Africa*. Collected essays with an autobiographical introduction. 273pp. Routledge and Kegan Paul. £2.80.

A reprint of the 1963 Cohen and West edition.

J. B. OWEN *The Rise of the Pelham* [1957]. 357pp. Methuen. £5.50.

Religion

JOHN TOLSON *Movements of Religious Thought in Britain during the Nineteenth Century*. 338pp. Leicester University Press. £1.25.

First published in 1885, this addition to the Victorian Library is introduced by the Rev A. C. Cheyne, Professor of Ecclesiastical History in the University of Edinburgh.

R. C. ZIMMER (Editor): *The Concise Encyclopedia of Living Faiths*. 435pp. Hutchinson. £3.

This survey of the chief faiths of the world, originally issued in 1959, appears revised in a new format.

Social History

WILLIAM ANDREWS *Old Time Publications*. 231pp. Muller. £2.50.

The ducking-stool, riding the stang and the Scottish madden, all have their share in this facsimile edition of Andrews's 1890 volume.

JOHN BATHMAN *The Great Land-ownership of Great Britain and Ireland*. 533pp. Leicester University Press. £3.50.

Another addition to the Victorian Library. It reprints the 1883 text of the fourth edition and is introduced by David Spring, Professor of History in Johns Hopkins University.

NICHOLAS BENTLEY *The Victorian Scene: A Picture Book of the Period 1837-1901*. 296pp. Spring Books. £2.95.

Mr Bentley's book is a joy to look at, and now costs just over half as much as it did on its first publication in 1968.

WILLIAM HOWELL *The Rural Life of England*. 615pp. Lill. £10.40.

ROBERT KANE *The Industrial Resources of Ireland* (1891). 438pp plus maps. £7.50.

LEON LEV *Wages and Earnings of the Working Classes*. 131pp. Lill. £1.10.

Shannon: Irish University Press. At the end of January the Irish University Press with these three volumes completed publication of all 44 titles.

in its series of reprinting primary documents and on the social, political, and economic life in nineteenth-century England. Each title and used was chosen for its worth as a record of the time and its contribution to the development of an industrial society. The third edition of 1845, reprinted by Bevington and Robert Kane's edition of 1845; and I consider the first edition of 1885.

GEORGE GOWDER *The and Social Reform*. Leicester University Press. 1849-1850. 1849 introduction. 280pp. £2.95.

These selections from letters to the *Morning Post* not appear in his foreword. *London Labour and the Poor*, reprinted by the same publisher in 1967.

Transport

WILLIAM LEITCH *Steam Roads*. 307pp. Abbot: David and Charles. £4.20.

This reprint of *The Development of Steam on Common Roads* (1891) introduction by W. J. Hughes.

A. L. TATE *Trains on the and Leeds Railway*. 114pp. Newcastle upon Tyne: Frank Graham. £5.

This reprint of the two-page introduction by C. Linker.

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High Cast Iron Research Association provides a fully-based information service to the Ironfoundry industry.

Librarian is responsible for the collection, storage, and distribution of technical literature to IFA members and to the public.

Applicants for this post should have a qualification in library science and should preferably have training in or experience of technical library work, and be conversant with the use of the computer for application.

Manager, High Cast Iron Research Association, Alvechurch, Birmingham B48 7QB.

Applications are invited from the post of Technical Librarian to the Ironfoundry Association, Alvechurch, Birmingham B48 7QB.

Department of English
Copenhagen
Applications are invited from the post of English Librarian to the Department of English, Copenhagen, Denmark.

BRISTOL PUBLIC LIBRARIES
FINE ART LIBRARIAN

Applications are invited from those with a degree in Fine Art or a related subject to the post of Fine Art Librarian to the Bristol Public Libraries.

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Applications are invited from those with a degree in Modern History to the post of Chief of Modern History, University of Manchester, Oxford Road, Manchester M13 9PL.

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Salary: £2,568 by £102(3) to £2,874 plus £60 supplementary London weighting.

Further particulars and application forms, which should be returned by 3rd March, 1972, from the Educational Officer, Estab.2A (Telephone 01-633-7546), Inner London Education Authority, County Hall, London, S.E.1.

Applications are invited from Chartered Librarians to take charge of the library at the above College, which is housed in a new building.

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UNIVERSITY OF TRONDHEIM, NORWAY

Chair of English Literature

Applications are invited for the Chair of English Literature at the University of Trondheim, Norway. The professor to be appointed from July 1st, 1972, will have special responsibility for lecturing on English Literature before 1800.

Salary Grade 4 on Norwegian salary scale for senior posts, currently Nkr 82,580, equivalent to £4,763.80; of this amount Nkr 1,488 is a compulsory contribution to the National Pension Scheme.

Applications, including certified copies of testimonials and full details of education and professional career, should be addressed to the King and sent to the University of Trondheim, College of Arts and Science, 7000 Trondheim, by March 20, 1972.

Applicants are evaluated both on professional qualifications and on the basis of their research and other scholarly work. Work which they wish to be considered should be sent in five copies to the University of Trondheim, to be received up to one month after the final date of application. Current work which will soon be finished may be sent up to 3 months after the final date, provided notice is given in advance.

Applicants must also submit a list of the work they are submitting, giving details of publication where appropriate. Further details may be obtained from the University.

NORTHAMPTONSHIRE COUNTY COUNCIL

COUNTY LIBRARY

SOUND RECORDING AND MUSIC LIBRARIAN

(AP 4/5 £1,932-£2,457)

Applications are invited for the above newly established post from chartered librarians with suitable experience, having the ability to organize, develop and promote a new service which will be based initially at the Headquarters Library, Northampton and at Corby. Salary entry point will have reference to experience and qualifications. The Northampton Development Corporation will provide rented housing accommodation if required.

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Librarians

BRUNEL UNIVERSITY
LIBRARY ASSISTANT
Applications are invited from those with a degree in Library Science to the post of Library Assistant, Brunel University, Uxbridge, Middlesex.

CHARTERED LIBRARIAN
Applications are invited from those with a degree in Library Science to the post of Chartered Librarian, Brunel University, Uxbridge, Middlesex.

ESSEX COUNTY COUNCIL
COUNTY LIBRARY
Applications are invited from those with a degree in Library Science to the post of County Librarian, Essex County Council, Chelmsford.

UNIVERSITY OF EXETER
INSTITUTE OF EDUCATION
Applications are invited from those with a degree in Library Science to the post of Librarian, University of Exeter, Exeter.

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Applications are invited from those with a degree in Library Science to the post of Librarian, University of Exeter, Exeter.

THE HATFIELD POLYTECHNIC

LIBRARY ASSISTANT
Applications are invited from those with a degree in Library Science to the post of Library Assistant, Hatfield Polytechnic, Hatfield.

LIBRARY ASSISTANT
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